

THE TALKING MACHINE REVIEW

International

No 52 53 June — August 1978



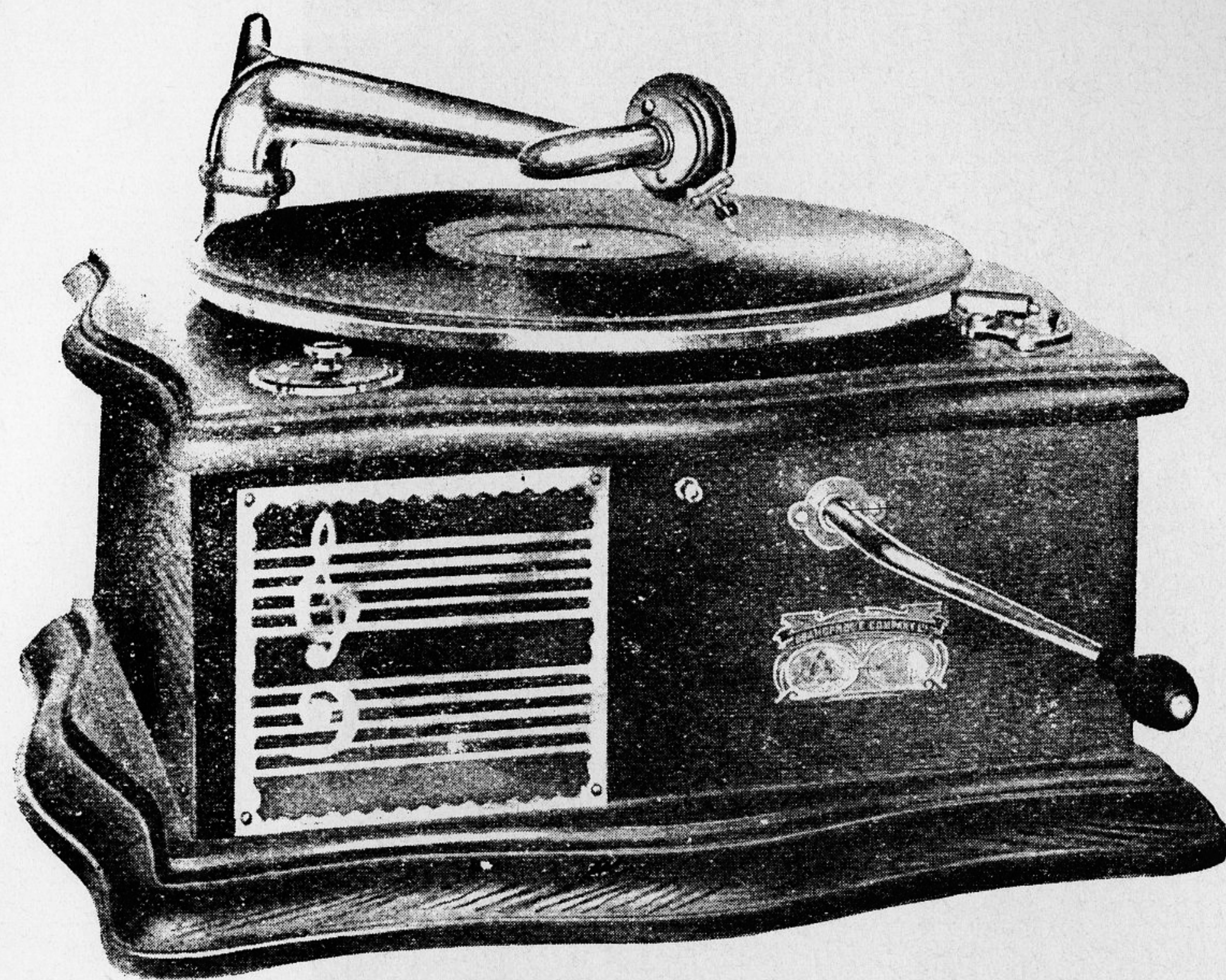
EMILE BERLINER in a recording studio, which although unknown, appears to have equipment similar to that used in 31. Maiden Lane, London, in 1898.

(photograph loaned by Edith Wyler)

November 1909

An Important Development in THE HORNLESS

GRAMOPHONE



Double Spring Pigmy Grand.
12-inch Turntable, Speed Indicator, Exhibition Sound
Box and Large Taper Arm. Massive Fumed Oak
Cabinet, with curved top and bevelled edges. Screw
Winding Key

£8 8s. 0d. with Case, complete, **£10 3s. 6d.**

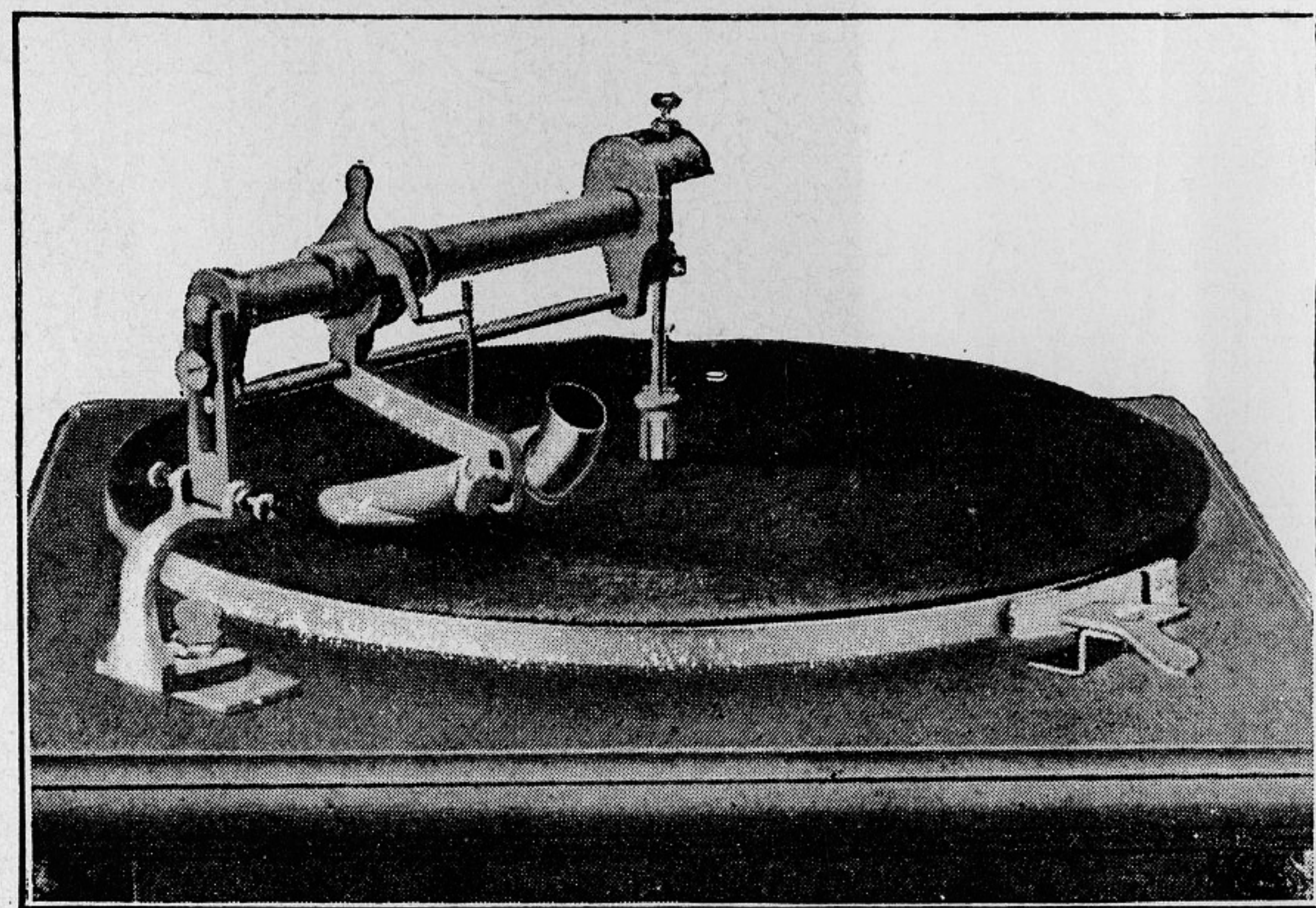
NO HORN REQUIRED ! !

A new model of the very successful line of Pigmy Gramophones to meet a great demand for a Hornless Instrument that will give an improved rendering of 12-inch Records, the right volume of sound for a Boudoir or Private Sanctum, and indicate the correct speed at which records by Melba, Tetrazzini, Caruso, and all the other great Artistes should be played.

Although this design of the 'Pigmy Grand' was advertised, was it in fact marketed? Who has seen one?

The Neophone Home Recorder.

It has hitherto been considered a serious obstacle to the complete popularity of Disc-Talking Machines that no means existed of users making their own records thereon, but this objection has now been entirely removed by the introduction of the perfected NEOPHONE HOME RECORDER, with which Disc Records can be made by anyone, the Attachment being applicable not to Neophone instruments alone but to all Disc Machines.



The device is exceedingly simple of manipulation, quite unlikely to get out of order with fair usage, and in no way impairs the efficiency or good working of any Machine to which affixed.

The Home Recording Attachment creates infinite variety and entertainment, and allows of the preservation of voices and productions that it may be desired to perpetuate. It is the only means by which amateurs can make their own records on the Disc type of Talking Machine.

Full instructions for working accompany each outfit.

PRICE 30/=
(Complete with 6 Blanks).

THE MONTE REY STORY

Part I

1329

Shortly after reviewing Monte Rey's re-issue record on World Records (SH 264) I wrote to him expressing my pleasure in hearing his work again, so nicely copied on to L.P. and after a brief correspondence he readily agreed to write some reminiscences for this magazine. A 'sample' arrived in the form of a cassette recording which proved to be just the thing to interest our readers - and now this young man of 78 has enthusiastically sent many instalments, making quite a saga! (Editor)



This photograph of Monte Rey was taken on 3rd. June this year wearing his stage costume. The shirt and neckerchief are 35 years old, and the belt 30. To use Monte's own words, "All of us are ancient, but still usable."

I was born James Montgomery Fyfe, on 5th. October, 1900, near Glasgow; and 34 years later became known as Monte Rey.

Brought up in a village seven miles from Glasgow, I attended the local school which was like any other local school, excepting for one or two items; French, Latin, Music and Singing - all of which were to be a great boon to me, although I was unaware of it in those early days.

Starting in 1906, it wasn't long before the teachers discovered that I was an extrovert - in other words, a cheeky little 6-year old child, so very soon after my arrival I was chosen to sing at a sort of 'Kinderspiel'. I remember it was a duet, "O Wert Thou in the Cauld (cold) Blast?" with a little girl to whom I lost my heart. At the next 'Kinderspiel' I was acting with the same little girl, and this time it was a sort of poetic drama, which began with her lamenting, 'Oh dear, Doctor, what shall I do? My poor doll's leg is broken in two' and I, as the Doctor, after a bit of medical jargon finished with the words, 'And last to your house, some physic I'll send, with which I hope the poor leg to mend'. So you see, at the age of six - some 72 years ago - I was becoming, in some way, involved with 'The Stage'.

I was one of a family of six; three sisters and brothers, all musically and histrionically talented, but I was the only one who finally became a 'Pro'!

About 1910 / 11, I became a member of the village church choir as a boy alto, again unwittingly preparing for the future. However, by 1914, I joined a concert party as a stand-up 'Smart-Alec' type boy comic, with the odd comic song thrown in. This I continued to do during World War I, entertaining troops, and in hospitals.

Before the start of the war - in 1913 in fact - a W O N D E R F U L thing happened to me, which was to dominate my life, and still does. I heard a voice, T H E V O I C E, when one day I visited a friend's house in which there was an old wind up horn gramophone. There were many records of singers like Peter Dawson and Ernest Pike in such items as "The Moon Has Raised Her Lamp Above", etc., to be heard, but on this wonderful occasion my friend said, 'James, listen to this.' A record was played which left me completely and utterly spellbound. It was a recording of Enrico Caruso. I stood entranced, hardly believing that the human voice could make such a lovely sound. Through sheer joy I wanted to cry. From then on, I decided that one day, no matter how long it would take, James Montgomery Fyfe would be a singer. Although he could never be as great as that, he would never give up the ambition. So here was the birth of the desire to be a great singer.

After the 1914 - 1918 war, I began to have a few singing lessons, discovering first that I was a baritone, then a tenor. I still remained in the church choir mentioned earlier, but now was first tenor, and once sang the leading

role in Stainer's "Crucifixion".

As a family, we used to present plays for charities; Fyfes not on stage were usually to be found forming the nucleus of a small 'pit' orchestra.

We jump the years until around 1922, when the Glasgow Operatic Society was performing Verdi's opera 'Aida' in the Theatre Royal (now the home of Scottish Opera). The part of Radames was much too strenuous for a tenor to sing several nights and matinees in a week, so I was asked to sing the part in one performance and I agreed. The costume of Radames went round me twice, as I weighed under ten stones, but I succeeded with the aprt.

At that time, as a young Scoutmaster who had a few scouts camping in the Isle of Arran, one weekend I decided to pay them a visit, and here began the realisation of a dream.

I had continued studying, paying for lessons out of the meagre pay earned by working in the offices of a whiskey distillery (you see what Caruso did for me) and James Montgomery Fyfe was becoming locally fairly well known.

The Marchioness of Graham, who later became the Duchess of Montrose, was promoting concerts in aid of the Isle of Arran 'War Memorial' - now Lamlash 'Cottage Hospital', in which she had a great interest, and of course on the Scouting visit, I was roped in to sing at Lamlash Hall (known today as Lamlash Community Centre).

It must have been incongruous, hearing a young Scot - wearing the kilt - singing "La Donna E Mobile" in Italian. A weird sort of Italian it may have been, but it was Italian nevertheless, a sort of pidgin Italian. I sang some songs and ballads too, "Because", I remember, was one of them.

The Marchioness was present, and asked me to her home at Brodick Castle for supper with her mother, the Duchess of Hamilton. Later on, I went to the Musical Weekend; She played the piano beautifully, and it was a very enjoyable weekend, both for the family and myself. I was to enjoy many weekends there in the bygone days of great splendour. One day in 1925, Her Grace suggested that I should go to London to study seriously. She knew that I was still taking lessons from various singers in Glasgow and when the Carl Rosa Opera Company came to the Theatre Royal, I was having lessons from one of their principals, - so you can see what Caruso was still doing for me.

In 1926, I was again asked to consider if I would go to London to study singing. I thought it was too big a risk, that I might fail, and I would not have one person lay out such an immense sum of money, because whether I failed or not, it would have been something round my neck, and that would not be a good thing for a person of my type. So, her Grace had a good idea, she decided that she would get a group of her friends to help the young tenor. The group, none of which, (including my own family) was to subscribe a large amount. After much discussion I agreed to go. I realised that even if I failed, there would not be just one person landed with an impossible amount out of pocket. So off I went with the blessing of the Distiller's Company, who transferred me to their Pall Mall office (in London) of John Haig & Company. There I was to remain for six months and study singing part time, having the option of leaving to take up full time singing studies, or to give up the idea and return to the Company's Scottish Office. At the end of six months there was only one decision, and I made it. I decided that singing was to be my career. This was some eleven or twelve years after I had first heard the Caruso record, and

had made up my mind to be a great singer. I never achieved the 'great' as a singer - an opera singer - but I became a household name as something different.

To return to the singing in London; after seven or eight months I decided that I did not want to be an English-type tenor. Having the sound of Caruso's voice in my ear, I wanted the Continental quality, so off I went to Milan to be 'Italian trained'. In Italy, I had many adventures, some of which you might find interesting.

After Mussolini's march on Rome, there were many Socialists still fighting 'underground' and I actually saw a man almost kicked to death because he was reading a Socialist newspaper. Once, I went to a Fascisti dance with a beautiful Italian girl. I was foolish enough to tell a story which I thought would be funny. I had seen a cartoon in 'Punch' in which a lion had put its head into Mussolini's mouth. I described the cartoon, and its caption, 'This lion is not afraid to put its head into Mussolini's mouth' to the group among whom I was sitting, in rather bad Italian. It was as though a bomb had exploded, the atmosphere was so tense that I thought I might be murdered.

'You no like Mussolini?' 'No,' I said, 'I thought it was a funny joke, you must have a sense of humour.' 'You no like Mussolini?' An argument ensued, concluding with the whole of Great Britain being accused of hating Mussolini.

During the evening, there was a riot. I was dancing with Margherita and we were minding our own business, (you may guess what that business was), when suddenly a great commotion broke loose. I was wearing a dinner jacket and one of those old time shirts with a hard collar and bow tie. Margherita said, 'Get out quickly, this is where the trouble starts.' We made a rush for the door. As we went out I felt a tap at the back of my neck. The next morning, as my landlady was putting away my clothes, she shouted excitedly, 'Signor Jim. Signor Jim, guarda, guarda!'

When I looked, there was a knife slash - a rip - along the back of my jacket collar and a scratch along the hard shirt collar. Undoubtedly I would have had a gash along the back of my neck, but for the protection of the collar.

At the beginning of my stay in Italy I had to make a gramophone record so that I could later compare it with, as I hoped, the progress I had made. It was an acoustic recording for which I had to sing down a horn about six inches in diameter. I felt it so inconvenient and as I made to draw back my head, the assistant pressed a finger on the back of my neck to push my head forward to the mouth of the horn. How Caruso made such glorious recordings under such conditions I cannot imagine.

Towards the end of my stay in Italy my singing teacher went "nuts" and I seemed to be the only one who could humour him.

On my return to London, having found my 'Continental' voice, I also found it extremely difficult to get work. Luckily, in those days there were the grand 'Society Hostesses' in those beautiful London houses - who were always engaging classic singers, as were London hotels, such as the Dorchester, Claridge's, etc., and these were all very enjoyable - and profitable - highbrow affairs. Alas! I was still not happy, and felt I needed something.

As I knew some of the top singers of Covent Garden Opera at that time, I asked the great Elizabeth Rethberg if

could recommend a teacher of Lieder in Germany. She did, so off I went to Dresden, one of the most beautiful cities I have ever seen, to study under a Professor Iffert. What a difference there was between the Italian system, wherein I never met a policeman or had an enquiry about why I was in Italy; in fact I never even registered anywhere, or saw an official while I was in Milan. In Germany, by contrast, I was in Dresden only a few hours when I had a visit from the police!! Nicely, charmingly, asking all about me, and actually thanking me for coming to their country as a student, and telling me to advise them immediately I had found 'digs' and the address thereof!! They told me that as a foreign student, I was entitled to visit, free, all opera rehearsals, all symphony concert rehearsals, and (as Bruno Walter often conducted) I was there.

Students were also entitled to some free passes to actual performances and concerts, none of this was available in Italy. During my stay in Germany, I never heard the name 'Hitler' and the family with whom I boarded were not political. There was a wonderful garden attached to the house, but sadly neglected, so I took it over as gardening had always been my hobby.

Years after World War II, during my appearance at Southsea, I received a letter from Germany, sent to my old address in Scotland, from the youngest son - then 14 - enclosing a few pages from a book, between the leaves of which were pressed several types of flowers which his mother had preserved from what was known as 'Herr Jim's Garden' - I had grown them all!! I learned that his mother had been killed in the final bombing of Dresden and his brother Horst had been killed fighting at the front, so he was the sole survivor.

I had enjoyed my stay in Dresden, but by the end of the year, while I may have become passable at Lieder, I was losing the 'Italian' quality of my voice, so it was a case of 'Hail and farewell Germany' and back to London.

On my return to London once more, I was singing at the home of a Harley Street surgeon, along with some of the stars from Covent Garden Opera, when I met Signor Gaetano Loria, one of the country's greatest teachers and coaches. He had been brought here from America by Sir Thomas Beecham. He offered to coach me 'free' as he liked what he heard, so once more I was lucky. It was not long before I was singing in the Albert Hall, without a microphone - and in Wigmore Hall, etc., and of course, the usual round of 'At Homes'.

Loria stopped my aimless wanderings and made me knuckle down to learning operatic scores!! In his studio I met many famous singers, Tom Burke, Lauritz Melchior, etc., and he - Loria - advised me to write to Monte Carlo for an audition in that Opera House, which I did. I was asked to go to a certain address in Paris, and when I got there I realised I was treading a famous path. The impresario Monsieur Gunsberg had auditioned in his time, Caruso, Gigli, Lauri Volpi and all the 'greats' who had appeared in Monte Carlo Opera House, so you can imagine how I felt when I knew I had landed myself into; little me, facing such a giant. After a few notes, M. Gunsberg said, 'You have the voice of the Theatre - now sing and let me hear you as Pinkerton.' (Hero of 'Madam Butterfly'). He made me sing through the entire part of this operatic role, solos, duets, the lot, and at the end said, quite emphatically, 'Engaged'. Elated by this, I thought to myself, 'This is the end of a long quest at last, and Montgomery Fyfe, opera singer has arrived!!!'

After this 'date' I went to Paris to receive acting lessons, I was taught how to walk and how to move gracefully. All preparation, you see, for the 'big stuff' of the operatic world. (Little

did I know then that this would be useful to me years later, when I would stand alone on a Music-Hall stage.)

I had always been a terribly nervous person, not in my young days as a boyish comic, but just after I became a trained tenor. When I gave recitals in London, I got in such a stew that my voice became strangled if I knew that any critic was present. So the press always chewed me up, which did not help.

Anyway, February dawned in Monte Carlo (1932) and I had everything going in my favour, with everything ready. The 'Madam Butterfly' was a charming petite Japanese lady - a real Japanese - and her first remark to me, after our first meeting, our first 'stage' embrace was, 'How nice to sing with a tenor who has not a fat belly!!' Rehearsals proceeded wonderfully, until the night of the big 'Prova' which was more than a dress-rehearsal performance, as some of the 'important' people, and the press, were invited. During the performance, I had not seemed to be in my top form, but thought I was a bit nervous. 'I will make up for it to-morrow', I said to myself.

In the hotel that night, at about 2 a.m. I woke up feeling peculiar, having dreamt that I had fallen down a hole. My neck was swollen, every part of me was one great ache, and I noticed, too, that my hands were swollen. I telephoned immediately for a doctor, and when he was examining me I said, 'I have to sing Pinkerton tonight', (about 16 hours later), 'and again on Thursday.'

He replied, 'Forget it, you can give up the idea, you are not going anywhere or doing anything for ten days at least.' I remember turning my face to the wall and saying hoarsely, 'I suppose God did not want me to be an opera singer, a high class singer.' And there I draw the curtain...

I finally got home, sick and broken hearted. So many people had put their support and faith in me and I had let them down. I had not sung, so I had failed. The few critics present at the 'Prova' had called me 'a very promising tenor'. I felt that this was to be a great honour for me, a Scot from near Glasgow to be opening the Italian Season at Monte Carlo, and I had failed. I came home to my family in Scotland, intending never to sing again.

I had not reckoned on Her Grace the Duchess of Montrose, who felt that I should never be allowed to give up. She interviewed the Head of B. B. C. Scotland, who asked me to broadcast a programme of Italian classics and German Lieder. Knowing how it had been arranged, I had not the heart to decline. Although initially I was scared stiff, I soon found myself enjoying it, delighting in the fact that I was singing again.

The recital was successful - in those days there was only radio and my Edinburgh programme went out through all stations - and so successful was it that others were offered. So once more I took my courage in both hands and set off to London. Just before leaving, the post arrived - I was talking with my father - and suddenly I heard him say, 'What is the matter? You look ill.' I replied, 'I have just received another offer to appear in Monte Carlo later on, and the thought made me feel queer.' He said, 'Do you know what to do?' I replied, 'Yes' and tore the letter to pieces. 'No more nightmares for me.'

That was actually the end of Montgomery Fyfe as an operatic hero, and the end of a great dream.

I did later sing in the Albert Hall and other great halls in the country, but it was as though I were in 'limbo' waiting for something to happen, and it did - the perfect fluke - without my having anything to do with it; in this sense I was born lucky.

My mother had always said that even as a boy I was a spendthrift - that if I had two shillings in my pocket they burnt a hole and I was not satisfied until I had spent them. She always added, 'but like the cat, he always lands on his feet.' How well she knew her son, because during my career, I 'went through' what even today would be called a fortune. I enjoyed the spending of it, - why not? I knew I had earned it.

And now to the fluke, where the cat landed on his feet.

During those radio recitals from Edinburgh, I had received a number of letters, among them being one from a Miss Vera Scott from London. This complimentary letter was to change the whole direction of my life.

On one momentous occasion, I was invited to an 'At Home' by one of the Aristocracy, this time as a guest. A young lady was singing beautifully, accompanied by Ivor Newton, who had accompanied me in the Wigmore Hall recitals, and in the Albert Hall. He was an old friend. When the petite concert ended, naturally I gravitated toward Mr. Newton and the singer. To my absolute amazement he said, 'Allow me to introduce Miss Vera Scott.' It was the lady who had written to me about a month before and we became good friends. I discovered that she was half-Scottish and half-Spanish. One evening the Scott family dined at the Savoy Hotel, where I had heard that someone named Geraldo had a sort of Gaucho tango band. (Up to this time I had practically no knowledge of dance bands as celebrities, only as orchestras to which to dance.)

During the evening, Geraldo, knowing that Vera was something of a singer, asked her if she knew where he might find a Spanish-type singer, as he had arranged with the B.B.C. to do seven broadcasts to be known as 'Chateau de Madrid'.

A continental type voice was essential, and one who could sing Spanish songs. Suddenly she thought that I had the ideal voice for this job, but as she was sure that Geraldo would have heard of Montgomery Fyfe, and dismiss him as a 'highbrow' she knew that she would have to change my name. After a minute she said, 'MONTE REY is your man.' (Monte being a 'hill' or 'copse' I believe, and Rey being 'king'.) My being a Scot, she had dubbed me 'King of the Mountain' on the spur of the moment! She phoned me and offered to take me to Geraldo - played for my audition - having taught me a Spanish song. He agreed that I was what was required.

The 'Chateau de Madrid' was for me a real triumph; hundreds of letters poured in, and within 48 hours, Montgomery Fyfe had died and Monte Rey was born. This was 1934. I had then, and still keep, an introduction to the Old Vic from Sir Thomas Beecham, but Monte Rey won the day, and so began a completely new sort of life.

Taking over the personality of a 'foreigner' didn't seem to present any great difficulty, because during that 'Chateau de Madrid' series which launched me, no one seemed to suspect that I was not what I seemed. Geraldo asked me - after the series was over - if I'd make a record with him, and of course I accepted. What a really important day in my career this was - my first commercial recording.

It was also a very proud day, because tho' I was leaving the 'straight and narrow' path of 'highbrow' (and also good-

bye to the footsteps of Caruso - although I never faltered in my love for him), I was determined not to throw away my years of training, even when singing such a simple thing as 'Isle of Capri'. During the recording of this song, I made a blunder, and without thinking I ripped out a real 'mouthful' in broad Glasgow, whereupon Geraldo's drummer, a Geordie yelled in glee, 'I wondered about you man - you're no dago, you're a bliddy Scotsman!' So that was that!

Earlier I told how Sir Thomas Beecham had been interested in me and that I still have his letter card of introduction to the old Vic as one of my most prized possessions. I now jump ahead about 18 months, by which time I was well known as Monte Rey. One day, gazing into the windows of a jeweller's shop in Bond Street, I looked into one of the many mirrors one sees in such places. Therein I saw the face and figure of Sir Thomas Beecham, who had come alongside! I thought I'd get Hell, but the conversation went something like this;

'Hello, Fyfe, what happened to you?'

'Oh, I'm that fellow they call Monte Rey.'

'Why, are you ashamed of it?'

'I don't know that I am ashamed.'

'Then why sound so apologetic?'

Pause

'Singing well?'

'Yes, Sir Thomas, to the best of my ability.'

'Singing with sincerity?'

'Yes, Sir Thomas, that too, to the best of my ability.'

'Good. Now I'll just say that had you remained Montgomery Fyfe highbrow(?), thousands would have listened to you, but as Monte Rey, lollipop singer, tens of thousands will listen and love you.'

He patted me on the shoulder and said, 'Good-bye my boy always remember to give of your best, no matter what you sing. Good-bye, good luck.'

And so he went out of my life.

It must not be imagined that I sang 'pop', items such as "Isle of Capri", in the same operatic style with which I approached the exciting Spanish songs of "Chateau de Madrid". There, the first song was "Jura Me", and if anyone wants to hear why Geraldo required a rumbustious Continental type of singer, let he or she listen to Placido Domingo singing this song. Looking back, today, at seventy-eight I am amazed to think that I ever had the guts and the ability to sing it and to sing it in the same key.

I had to learn to curb my excessive enthusiasm, as the voice was powerful, in addition to which, never having been accustomed to the use of the microphone, I had to learn 'microphone technique'. In these days mikes, while capable of turning what was known as a 'crooner', into a great star were a menace to the powerful singers (usually called straight singers), until they had mastered the art of judging distance. A shade too near, there was tremendous distortion, a shade too far and there was no pick up.

The trouble with pence . . .

Some readers, especially from overseas - including your bank clerks, seem to have difficulty in writing the sum on a cheque when it is an exact amount of pounds with no pence following. The long established correct way is to put, for example = Four pounds only. The word 'only' signifies that no pence are involved. Editor.

Addenda to the previous part.

Mr. A. W. Cameron, the Managing Director of Neophone in London, opened his New York City offices at 12, West 28th. Street, in about April, 1906, where a full range of Neophone products were on display. By implication, Marie Dressler, during her visit, and other visitors, made recordings of their voices for their own private amusement. Cameron placed advertisements in the "Talking Machine World" in U S A for April and May, 1906, the May advertisement reading - "You can see the Neophone right here in New York! The Most Wonderful Talking Machine in the World. Pronounced the Best by the Experts. - You can make your own records on the discs. - has an indestructible sapphire reproducer. - The biggest Hit of the Age. - The London dealers are most enthusiastic over its selling qualities. - Investigate and you will at once be captivated with its wonderful possibilities. Come and see it."

Discs were selling at 20 cents for 9-inch, 40 cents for 12-inch and \$2.50 for the 20-inch. Neophones ranged from \$2.50 to \$100. The Home Recording Outfit with six blank discs cost \$12.50 while the Repro-Neo Soundbox cost \$5.

Cameron left New York for London in the first week of May, 1906, and there were no further advertisements for Neophone in the "Talking Machine World" for the remainder of the year.

Three months later, across the border in Canada, a Mr. A. E. Bennett who also had come from England, opened up a business in Neophone products at 38 & 40 Adelaide St. West, Toronto, as a result of the numerous enquiries from Canadians received in London. Mr. Bennett was claiming, in August, that the orders he had received had already more than fulfilled his expectations.

For the other end of the Empire, a large consignment of Neophone goods left London in the first week of September, 1906, destined for Messrs. Mason & Bohanna of

Sydney, Australia, the sole Australasian Agents for the Neophone.

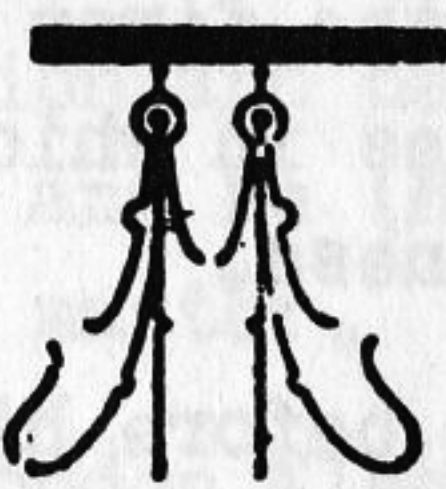
Mr. E. J. Sabine, the newly appointed Manager of the Manchester (England) branch, stated on leaving his similar post in Paris, that they were doing good business in France.

In October, 1906, it was announced that the business in Japan was to be known as The Japanese Neophone Company, with offices at Tokyo and Kobe, and special Japanese artistes in London were then attending the studios making records for the Japanese markets.

June 6th. 1906.

Neolite

(REGD.)



Dr. MICHAELIS'

LATEST

INVENTION.

WE have just placed on the market an entirely new style of record, which is the result of very exhaustive investigations and technical tests.

NEOLITE is a black composition, greatly resembling in appearance the familiar and commonly called "vulcanite" records of other makes. It differs in essential details, and achieves altogether superior results. NEOLITE Records are predestinated to absolutely revolutionize the talking machine industry. So far as these records have been seen they have created a most profound impression, and it has been universally conceded that nothing has ever before been brought out of such an astonishing realistic nature, and the demand of the public will, therefore, be an enormous one.

The elimination of all foreign sounds in reproduction is quite sufficient in itself to win for them the unbounded approbation and admiration of everyone, but there is much more than this; they represent the acme of perfect reproduction of vocal and instrumental music, have no distorting or distracting extraneous noises, and no metallic or unnatural twang.

The records are double-sided, having a different selection each side of the disc; they are twelve inches in diameter, and the price at which they sell is 3s.

We have conclusively proved by the success of our cardboard records (selling at the unapproachable price of 6d. and 1s. each), the correctness of our principle of the disc record on the phonograph, or "Hill and Dale" style of cut. Now in applying same to our new material, we offer to the world in the NEOLITE records, the greatest discovery in the whole history of the talking machine. They constitute the only Disc-Phonograph Records in existence made exclusively by, and under the patents of, NEOPHONE, LIMITED.

Were we to say off-hand that our Records could be played on other styles of Disc Machines, probably the reply would immediately be made, "Impossible," but we have provided for that, and have prepared certain very simple fittings for attaching in a few seconds to other makes of instruments, whereby NEOLITE Records can be played thereon, and illustrations of which fittings appear on opposite page. This, of course, looks very simple when explained, but such a thing did not exist until we made the discovery, and we now have the pleasure of offering the advantages of same to the tens of thousands of talking machine adherents. We may add in order to save those persons who have an aptability for living upon the brains of others, and endeavouring to benefit without cost or labour to themselves, that our new process is duly and fully registered, and the devices patented in all civilised countries, and the various requirements of the Patent Office complied with, calculated to safeguard our rights.

If you have a Neophone you should adopt a NEOLITE Sound Box, and some of the NEOLITE Records, or if you have any other style of Disc Machine, state precisely what style it is, and we can sell you for a trifling sum the requisite fitting to enable you to play NEOLITE Records thereon, and with our Records you will be positively astonished, first at the remarkable value offered in them, and secondly by the unparalleled tone, power and realism of the same.

The most critical musical experts have frankly admitted, the largest and leading dealers have unanimously agreed, and in fact everyone who has heard these extraordinary productions are of the opinion that they are quite the very finest discs ever produced.

NEOPHONE, LIMITED, 1, Worship St., Finsbury Square, LONDON, E.C.

Telegraphic Address: "DISCOPHONE, LONDON." Telephone: No. 258 LONDON WALL.
NEW YORK. PARIS. BRUSSELS. BERLIN MILAN.

The January, 1907, report that Mr. J. H. Duncan had been brought in to assist in the reconstruction of Neophone Limited financial affairs was only half the truth. Mr. Duncan was, by then, also in as official Receiver and Manager, and had been appointed so by order of Mr. Justice Warrington in the Chancery Division on 21st. December, 1906, on the motion of the five Debenture holders in the action, J. Nield, A. W. Cameron, James Morley, Emmaline A. Morley and Wm. Michaelis versus Neophone Limited, of 26th. December, 1906.

Nield, a Director, was the registered holder of £4,100-worth of Debentures out of £10,000 worth created in January, 1906. He was also an unsecured creditor of over £6,000, and a joint guarantor, without security, of a bank overdraft of the Defendant Company, to the amount of £500.

None of the Debentures had been satisfied (repaid), and the other major holders were, Mrs. E. A. Morley with £1,000, Wm. Michaelis with £1,300, A. W. Cameron with £1,100 and James Morley with £400.

The outstanding debts of the Company at this date, were at £17,500, £6,000 of which were trade debts and £11,500 cash debts, comprising £6,000 to Nield and the bank overdraft already mentioned. Many creditors were pressing for payment of their debts and were threatening proceedings to enforce same.

A Summons had already been issued for the payment of the rates to the sum of £49 - 3s - 8d. and there were bills of exchange falling due to the amounts of £318, before the end of December, and £843 to be met in January, 1907. The company was unable to meet these debts having only a £200 cash balance in the bank.

It was certain that some creditors would be issuing Writs within a few days with judgement being obtained almost immediately and the debts met. The business of the Company could not continue for more than another week and it had already decided to give a week's notice of ending employment to all its employees because of lack of money to continue business. In J. Nield's opinion, the Company's difficulties were only temporary. The break-up value of the assets would not be sufficient to pay the Debenture holders, so Nield moved the Court to appoint a Receiver and Manager in the person of Mr. J. H. Duncan.

J. H. DUNCAN'S DESCRIPTION OF THE NEOPHONE LIMITED BUSINESS

"The Company, to some extent, carry out some of the processes of manufacturing copies upon discs of the original wax impressions so taken, but the greater part of the discs which they sell are manufactured by other firms, while all the talking machines sold by the Company are manufactured for them by other firms. They rent leasehold premises at No.1, Worship Street and at No.5, Tabernacle Street, at a rental of £700 per year.

Messrs. Paillard of St. Croix, Switzerland, have delivered talking machines to the value of £640 since the Receiver's appointment, and Grunbaum, of Berlin, are under contract to deliver at least 1,000 records per day, invoiced at £48. Another firm, Kupron Limited, of Clapham Junction, London SW, is under contract to make several hundred copper galvanos and to back the galvanos with copper plate, the discs being printed

by Messrs. Grunbaum in Berlin, and by the Company itself from the galvano copper matrices of Kupron Limited.

There was a large demand for the discs and all that could be obtained from the presses could be sold at a good profit.

Funds were urgently required by the Receiver to enable him to pay for machines and records, as delivered, to the manufacturers, and to pay for the making of the copper matrices, and the expense of producing discs on the Company's premises.

Delays in payments would find the manufacturers stopping deliveries. The Company had been unable to find other firms to make copper galvanos, or print records, other than those contracted.

£200 was owing, as balance, to Freidheim & Co. of Berlin for cardboard valued at £400, which had already been delivered."

That was the first assessment by Duncan the Receiver of the circumstances in which Neophone Limited was trying to carry on a business.

Five days before his appointment, a new company had been formed, the Deutsche Neophon Gesellschaft, Limited, having a nominal capital of £15,000 as to 7,350 £1 6% preference shares and an equal number of £1 ordinary shares. Incorporated on 17th. December, 1906, its registered address was No.1, Worship Street, London EC.

It was formed to acquire from Neophone Limited, the rights title and interests in certain Letters Patent for Germany relating to the Neophone Machines and Records, Patent 162084, Klasse 42G, and in certain pending applications for patents and in all other rights relating to the Neophone Machines and Records for Germany, and to acquire and take over as a going concern, and carry on the business of Dealers in Neophones and other talking machines carried on by Neophone Limited in Germany. Dr. William Michaelis and James Morley were the Directors, with Morley as the Company Solicitor. F. S. Liddall was the Secretary. The cost of forming the company was £102 - 10s. It never did any business nor did it allot any of its shares, and it was struck from the register on 25th. February, 1910, by notice in the London Gazette.

The Receiver, J. H. Duncan, issued a second report on 22nd. January, 1907. He had been given liberty by the Court to borrow £1000 in priority to the Debenture holders. Sales in December had amounted to £2,044 - 4s. - 4d. with general expenses at £1,200, but a considerable expenditure was being incurred owing to the promotion of foreign companies. The Liquidator had reported that he had considerably reduced expenditure, and he was going to Summon the Court again to report the names of the Company's officials who should be retained.

A large amount of goods had been held back in December, but as soon as he was appointed, deliveries began again and payments were abnormal and would be so for a few weeks. Sales could be increased immediately by having a sufficient stock of various records, stocks having been allowed to drop to almost zero, representing only a few items from the catalogue. This was due to lack of money.

There was a stock of 600 wax masters, but only a quarter of them were reproduced in copper ready to be used to make

Neolite disc for the public. A part of the copper matrices were in the hands of a disc maker in Germany who refused to supply the finished records because he had not been paid for previous deliveries.

Negotiations were in progress and as much pressing as could be done in London was going ahead at Worship Street with a hoped for output of 1,000 discs per day, for which a large number of copper matrices were being prepared costing some £800 in outlay.

A steady supply of machines from the considerable creditor in Switzerland, and another in London, had been arranged, but as stocks were at a minimum a fair amount of new stock would be required in the next two months.

There were sufficient stocks of Neolite, cardboard, and other supplies, but Rent and other quarterly payments would require £300. The collection of debts remaining to the Company were slow in being paid.

Taking the situation as it was, the Receiver and Manager wanted to be able to borrow £3,000. He was confident that under his control, the trade done would more than cover expenses.

All the expenditure upon the creation and development of the foreign companies had been expended, and he (Mr. Duncan) would submit a separate report about the matter.

£118 - 12s.- 6d. was owed to the London Electric Supply Co., Ltd. for the supply of light and power, and this Company was declining to supply further current unless the bill was paid. He asked the Court's leave to settle the account as the stoppage would be very detrimental. He had failed to find others who would supply the current. Signed 22nd January, 1907.

Duncan's report about the foreign companies was made on 25th. January, 1907, stating that he had arranged negotiations for the sale of foreign patents and rights to be undertaken by a separate syndicate which would bear all the costs of forming and starting subsidiary companies and he asked the Court to approve:-

- 1) The Syndicate to have a subscribed capital of not less than £1,000.

- 2) The purchasing companies must have a cash capital not less than the sums set out in his schedule.

- 3) That Dr. Wm. Michaelis was to be the Managing Director of the Syndicate.

Michaelis was then the General Manager of Neophone Ltd. at £500 per annum, and it was proposed that he should once again become Consulting Director at £350 per annum during the Receivership. With advice from Dr. Michaelis, Mr. Duncan felt he could make sufficient arrangements for the carrying on of the English business.

The staff of Neophone Limited at this date comprised a Managing Director at £250 per annum, a Technical General Manager at £500 per annum, two recording experts at £350 per annum and £250 per annum respectively, a supervisor of records at £350 per annum, a Musical Expert at £312 per annum, a Sales Room Manager at £250 per annum, two assistant managers at £208 each per annum, a foreign travelling agent at £208 per annum, plus expenses, and a Secretary and a Stock Manager at £350 per annum, plus expenses.

Duncan asked the Court to retain Constantin Craies as Managing Director, A. W. Cameron as Supervisor of Records at £175 per annum and Mr. H. Hinks-Martin as Sales Manager at £250 per annum.

He had suspended work in the recording department which employed two pianists, two expensive assistants, and involved

heavy fees to artistes and bands who performed in the three recording rooms. But while he was getting there recorded masters into disc form, which would occupy some weeks, Duncan intimated that he wished to retain the services of Mr. Percy J. Packman, the recording expert, and Mr. Henry Nisbet, the Musical Director, whose services were essential for band recordings. Nisbet had agreed to remain on a retaining fee of 50 guineas (£52-10s.) per annum, with £120 for each three hour band performances which he supervised, the sum including the services of the band, the hire of the music and his own technical work in preparing the music, conducting the band and passing the recordings.

The fixed salaries under these proposals would amount to £1,202 - 10s. per annum, and it was deemed imprudent to reduce expenditure further. All of these proposals had been approved by a meeting of the Debenture holders.

The Schedule showed that the purchasing companies of the foreign rights and patents of Neophone Limited would all have to have a minimum cash capital of £2,000, and the purchase price for each of the thirteen areas would be at least £1000 in cash. Excepting colonial possessions, there were over fifty countries or areas for which Neophone Limited could sell its rights. The Company's rights in the U. S. A. was 51% of the full rights.

Duncan also informed that the Company had decided on 24th January to call a meeting on 1st. February for the purpose of passing an Extraordinary Resolution for the Winding-up of the Company, in which event, the principal monies of the Debenture Holders would immediately become due for repayment.

Another report from Duncan on 15th. March, 1907, says he had borrowed from Martin's Bank Ltd. £1,000 on 5th. January, £1,000 on 1st. February and £1,000 on 9th. February which had been spent, or was being spent on the business of the Company.

Mr. C. Craies had reported that the Company had resolved on 1st. February to Wind Up. This had been advised in the London Gazette on 15th. February, 1907.

The next report from Duncan was on 15th April, 1907. He said that he had continued the business, retaining certain experts, but as no scheme of reconstruction had seemed to take definite shape, he had held a meeting of the Debenture Holders on 1st. March and submitted a report about the difficulties he had in carrying on the business. Dr. Wm. Michaelis had said that he was in touch with a group who might have been prepared to pay £10,000 for the concern and he had received every encouragement to proceed with negotiations, but it became known that the offer could not be made.

Business was being carried on under most unfavourable conditions, owing to the state of uncertainty as to its future, and the lack of working capital. The experts had found other employment, sales were dropping through lack of effective advertising and there had been no fresh recordings, which would need considerable expenditure on artistes' fees and galvanizing. He therefore thought the business should cease trading and steps taken to release its assets, and advised trying to sell the business as a going concern,

Already gone by 15th. April were, H. Hinks-Martin, A. W. Cameron, P. J. Packman. Mr. C. Craies was to leave on 30th. April. The only experts left were Dr. Wm. Michaelis at £350 per annum and Harry D. Nesbitt at £50 per annum. Most clerks and workmen had been laid off.

On 26th April, Morris, Jones & Co. instituted proceedings in the King's Bench Division, claiming the sum of £59 - 19s - 9d.

owing to them for cabinets manufactured for the Neophone machines, because of which non-payment they were refusing to hand over 50 tonearms, 300 motors & turntables which they had ready to be fitted into cabinets, they value of which to Neophone Limited was approximately £120.

Mr. Emil R. Waetzig, the recording expert in Berlin, was claiming £62 -6s.-3d as salary and expenses owed to him for services with Neophone Ltd. The Liquidator was opposing both claims.

The contract between Neophone Limited and the Deutsche Neophon Gesellschaft, Ltd. was never completed so the 7,650 shares of the "German" company could not form part of the assets of Neophone Limited.

Already, on 16th. April, advertisements asking for tenders for the Goodwill and other assets, except book debts and other claims, were inserted in 'The Times', 'The Financial News', 'The Daily Telegraph', 'The Financial Times', 'The Accountant', 'The Solicitor', 'The Manchester Guardian'.

Tenders were received from E. Sabine (late of Neophone, Ltd.) offering £4,502 without the leasehold premises. From J. R. Nield (late of Neophone, Ltd.) offering £4,115 with the leasehold premises, and from T. Chauve Cox, offering £1,001 without the leasehold premises, but with temporary use of the same.

Mr. Duncan, the Receiver, wanted Mr. Nield to have the business, provided he could raise his figure to Mr. Sabine's. He would like to have seen Mr. Sabine take up the American rights. The new International Neophone Company, Limited had a quasi-contract, authorised by the Court, to purchase the foreign patents.

Two Directors had launched a petition for the Compulsory Winding Up of the Company, alleging irregularities in the issue of shares, which was making matters worse for the Receiver.

Mr. Duncan, whose office as Receiver and Manager was to end on 31st. May, 1907, said on that day that negotiations were in progress for the sale of the business as a going concern, on favourable terms, and a contract for sale was soon to be concluded, it was therefore necessary to continue the business and he asked the Court for another three months as Receiver and Manager.

Neophone Limited had lost the case in the King's Bench Division brought by the cabinet makers. £73 - 9s.-9d had been paid but an appeal had been lodged.

Renewal and other fees, with reference to Trade Marks and Patents were constantly falling due, if fees were not paid they lapsed and became non-effective. "NEOFLORE", applied for, needed a registration fee of £1 - 6s. Patents which could be allowed to lapse were for the Home Recorder No.2 in Belgium, the telescopic tonearm in Belgium, Great Britain and France, and

Ten Thousand Half-Guineas Given Away.

THE NEOPHONE

DISC-PHONOGRAPH.

(SYSTEM DR. MICHAELIS.)

Combines all the advantages of Two Systems Cylinder and Disc.

There are no needles to change, the Concert Reproducer supplied being fitted with a genuine Sapphire.

THE RECORDS ARE UNBREAKABLE.

Dr. Michaelis, the well-known expert, has devoted many years to producing an Instrument and Records which, while embracing **all** the advantages of other makes, should yet be sold at a price bringing them within the reach of all. The result is the NEOPHONE and its wonderful Records. To popularise this marvellous invention, we make the following

ASTOUNDING OFFER

to every one filling in Coupon attached and forwarding P.O. value One Guinea. We will send, packed free and carriage paid, throughout the British Isles:—

One Neophone Attachment, can be instantly used on any Disc-Talking Machine	£	s.	d.
6 Assorted 12-in. Unbreakable Discs	0	15	0
	-	0	6
	£1	1	0

One Special Free Gift of One 20-inch Neophone Grand Opera Disc, which will play from 8 to 10 minutes, giving complete overture, such as "Poet and Peasant," "Light Cavalry," "La Reine de Saba," "Bohemian Girl," etc. Value 10s. 6d.

To NEOPHONE (1905) Ltd., 1, Worship Street, Finsbury Square, E.C.

I enclose.....for One Guinea, for which please send me One Neophone Attachment which can be fitted to any Disc-Talking Machine, six assorted 12-inch unbreakable Discs, and your special Free Gift of one 20-inch Neophone Grand Opera Disc, giving complete Overture, as advertised.

Name.....

Address.....

Our offer holds good for Coupons sent to any of our authorised agents throughout the world. No person can accept the offer more than once.

NEOPHONE Limited.

Advertisement of April, 1906

Record Rim Patent of Great Britain. Patents pending would cost about £50 to complete, and were for Australia, Germany, Japan and Russia. Of the two U. S. A. patents pending, the Home Recorder No.1 had an Interference against it, and Mr. Duncan wanted directions from the Court about contesting the Interference, as the patent would be a valuable asset. Signed, 31st. May, 1907.

On 25th. June, 1907, John R. J. Nield had deposited £411 - 11s. as a deposit on the purchase price for the business of Neophone Ltd., to be sold at £4,115. The Receiver was asking for another 10%, in case the purchaser failed to complete, in the interest of the Debenture Holders.

ACCUSATIONS MADE! DR. MICHAELIS ON OATH!

On 26th. June, 1907, Dr. William Michaelis, in an affidavit, alleged that the Receiver, Mr. Duncan, had refused Mr. Sabine's offer for the Neophone business, in favour of Nield's offer, Mr. Nield being a personal friend of the Receiver.

"Prior to 21st. December, Nield held financial control of Neophone Ltd. Just before 21st. December, alleged Michaelis, Nield announced that there was no further money available to carry on the business, and he suggested that Mr. Duncan, a chartered accountant, should be appointed the Company's Receiver and Manager on behalf of the Debenture Holders. This was to be a temporary arrangement to facilitate reconstruction of the Company. The appointment of the Receiver was not to be made public and means were to be taken to satisfy the Company's creditors, and the business would be carried on as before. Mr. Duncan was a personal friend of Mr. Nield and would do as he was asked. Mr. Duncan was appointed on 21st. December but, contrary to assurances, the appointment was made public, with the result that supplies of most goods to the Company were not delivered by the suppliers, and the business rapidly decreased, but Mr. Duncan kept expenses high by retaining a large staff. In May, 1907, expenses were still running at £200 per week, although practically no business was being done. Director Nield constantly implied that reconstruction was about to be made and, in reliance of this, the other Debenture Holders consented to the Receiver borrowing £3,000 on security of their assets. In April, with no reconstruction manifested, the Debenture Holders, excepting Mr. Nield, decided that the assets should be disposed of and the continuing expenses brought to an end. Nield objected to this and suggested borrowing another £2,000. The Debenture Holders applied to the Court asking for a sale of the assets. Mr. Nield and the Receiver urged that the business should be sold as a going concern, advertised by tender, and Master White directed that up to £25 be expended by the Receiver in advertising for tenders.

"The advertisements asked for tenders upon a prepared form of contract. The purchaser was to be liable for all expenses of the business, including purchases of goods from 17th. April, 1907, until completion, the business, in the meantime, to be carried on by the Receiver. The purchaser was to supply the Receiver with capital, from time to time, to carry on the business and the commitments involved, completion being fixed for 24th. June, 1907. Intending purchasers had an option of taking or rejecting the leasehold premises."

Dr. William Michaelis here set out the tenders, already quoted.

"Nield's tender was not in accordance with the terms as advertised, Mr. Sabine's was. Mr. Morley, the Debenture Holders' solicitor was also acting for the Receiver. Mr. Morley asked the Receiver to what effect Mr. Nield intended to give the proviso in his tender, (which had stated that the purchase would be without any liability under any pre-existing contract) but the Receiver did not do so. But he did write to Nield saying that he was uncertain of the status of the first tenderer, Mr. E. J. Sabine, and so had decided to accept his (Nield's) tender, subject to the ratification of the Master of the Court. The letter was written on 2nd. May, 1907, but the solicitor did not hear of it until 27th. May, 1907.

"Mr. Duncan, the Receiver, had also written to Morley, the solicitor, instructing him to write to Sabine's solicitor informing that he would be required to guarantee the payment of a large sum in addition to the amount of his tender, and the total required would be in excess of £6,000."

"Mr. Sabine", Dr. Michaelis continued, "had been unable to discover what this extra money was to cover.

"When the Receiver told me (Michaelis) on 24th. May, 1907 that he intended to accept Nield's tender in order to reconstruct the Company, I objected and said Sabine's tender should

be accepted."

The Receiver, a few days later, informed the solicitor, Mr. Morley, that he proposed to accept Nield's tender and that he wanted to do so without previously telling Mr. Sabine, or anyone else. Mr. Morley objected to this, and the Receiver engaged another firm of solicitors.

"On 21st. June, 1907, the Debenture Holders applied to Master White to continue the Receiver as Manager, but the Receiver said that Mr. Nield had handed him a contract with a deposit. The Receiver had since refused to let the contents of the Contract to be known to the Debenture Holders, or their solicitor."

Michaelis went on to allege that Duncan had told him that he had been actively assisting J. R. J. Nield to purchase the business and to provide capital for the business when purchased, and Michaelis felt it was this personal desire to help Nield which made him reluctant to disclose the terms of the contract for the sale of the Neophone business.

Michaelis felt that if the onerous terms of the contract out on tender had been modified, other tenders from businesses in the trade would probably have been higher than any of those sent in.

"The particulars of the business in advertisements, showed Stock-in-trade, plant and furniture, without patents and trade marks, at £10,488 - 17s. - 8d., made up as Stock-in-trade £5,719 - 16s. - 4d.; plant and machinery £1,937 - 15s.; furniture, fixtures & fittings, £448 - 17s.; Matrices £2,342 - 18s. - 6d."

It was the opinion of Michaelis that the Stock-in-trade alone, if offered in lots, would fetch as much as the total which Mr. Nield was prepared to pay. The document was signed by Michaelis on 26th. June, 1907.

Morley the solicitor swore that he wrote to the Receiver's new solicitor, stating that the proper course to pursue was to Summon the Court so that approval might be given to either of the applicants, but until he had seen Nield's contract, he could not summon the Court, in any case it was the Receiver's duty to Summon the Court. Signed 26th. June, 1907.

On 2nd. July, 1907, Duncan submitted his accounts for the period 22nd. December, 1906 to 1st. June, 1907. He informed that on taking possession of the business he had been given to understand that the boiler had burst and that it was impossible to repair. The printing of discs had halted and the operatives were unable to work. A new portable boiler was purchased and was part of the plant to be sold.

On 16th. July, 1907, Duncan wrote, that, since a Court hearing on 26th. June, J. R. J. Nield had consented to modify the terms of his contract for the purchase of the Neophone Ltd. assets. Nield had arranged to re-sell the assets, when acquired by him, to the General Phonograph Co., Ltd. at a profit, the purchase price to be paid by that Company, in cash and shares in the General Phonograph Co. Nield agreed to increase the purchase money of £4,115 by transferring some of his 20,000 fully paid up shares in the General Phonograph Co., Ltd. to the Debenture Holders of Neophone Ltd., to the amount of Debentures they held. This was to amount to 3,5000 shares. He also agreed to deposit 20% of the purchase price of the assets of Neophone Limited.

All but one Debenture Holder accepted Mr. Nield's modified contract.

Sales of Neophone Goods from 1st. June, to 13th. July, 1907

had been "important" while expenses had been largely reduced. Signed by Duncan on 16th. July, 1907.

On 12th. August, 1907, Duncan reported that the Court Order for the sale of the assets of Neophone Ltd. had been carried through, to John R. J. Nield, by contract date of 21st July, 1907, that £4,115 had been received in cash but it had not yet been paid into Court to the credit of Neophone Ltd.

Interest had not been paid on the £3,000 borrowed from Martin's Bank Ltd. and was still accruing. The rate was 5% and Duncan asked leave of the Court to repay the sum borrowed, plus the interest, and then pay the balance of the £4,115 into Court. Signed by Duncan 12th. August, 1907

On 13th. December, 1907, Duncan could report that he had repaid Martin's Bank Ltd. under the Court Order of 15th. August and had paid the balance of the assets into Court, a sum of £1063 - 12s. - 4d.

He had also paid in £68 - 1s. - 2d., a balance from his first account, and had since received an aggregate sum of £950 or thereabouts, in respect of book debts. All the assets had been realised, except for books debts amounting to £334-8s.11d. The debts were doubtful of recovery, one being £69 - 17s. from the International Neophone Co., Ltd. He was trying to sell the debts. He had a cash balance of £250. There was insufficient to pay the full Debentures. Signed by Duncan 13th. December, 1907

A debt for £102 - 18s. - 3d. owing from G. H. Wieder, the talking machine inventor, and another for £201 - 14s. - 10d. from the Brighton Gas Light & Heating Co., Ltd. were only secured after actions in the King's Bench Division.

The General Phonograph Co., Ltd. took over the Neophone business in July, 1907. In February, 1907, the Director had said, "This is downright wrong" when questioned about a current rumour which suggested that a certain disc firm and his were about to amalgamate. "Propositions had been made, the matter was considered, and the offer declined."

THE NEOPHONE RECORDINGS IN ITALY

In March, 1905, Mr. Percy J. Packman went to Milan where he took recordings for the Neophone Co., Ltd. In April, 1905, 'The Phono Trader & Recorder' drew attention to "The new Italian Grand Opera discs. Mr. Packman is to be congratulated on his most successful recording in Italy, with the help of the world renowned artistes of the La Scala Theatre, for the records produced are of exceptional artistic merit....." In May when that paper received another batch of opera recordings, mention was made that Mr. Packman was still in Italy.

The Italian Grand Opera recordings, made by the artistes of La Scala, Milan, were promised for sale on 1st. May, 1905. The 20-inch records as well as some experimental discs of 18-inch diameter, had been demonstrated earlier.

On 15th. April, 1905, the "Fonotipa Company", of Milan entered into an agreement with G. Ricordi and Co. the publishers and copyright owners of the music of Verdi & Puccini, notably. Although its contents are not known, it may explain



Two photographs of a Neophone gramophone which was sold by -

Sotheby's Belgravia

why no further Grand Opera Records were made by Neophone Co., Ltd. in Milan after April, 1905, and why many of those issued were issued anonymously.

Both Alfred Michaelis (now associated with "Fonotipia") and William Michaelis (now with "Neophone") were well known to operatic artistes in Milan for they had both been there with the Gramophone Company (Italy), Ltd. and had made recordings of them for the Gramophone & Typewriter, Ltd.

Mr. P. J. Packman made approximately 500 recordings in Milan, including items by the Municipal Band and the first 20-inch diameter recording of an operatic aria, 'Cielo e Mar' from Ponchielli's "La Gioconda" sung by the leading tenor of the Madrid Opera, who happened to be in Milan at the time, but whose name is not given.

An arch had been made into the wall separating two top floor rooms of the Neophone building in Milan, to facilitate the installation of the recording apparatus. Recording commenced on the same afternoon as Mr. Packman arrived.

The Neophone Italian recordings launched two new sizes of discs, described as 9- and 12-inches, but were actually discs of metric sizes. Despite announcements, the availability of the Grand Opera discs to the dealers was delayed, so the London recordings in the new sizes were on sale before the Italian which finally reached the shops for the first of June.

The initial repertoire was arranged in alphabetical order of operas in conjunction with the numerical order of catalogue numbers beginning at 20001. It is unlikely that 20000 was used. As Messrs. Girard & Barnes in "Vertical Cut Cylinder & Discs" omit this 20000 series one assumes that they were unaware of its existence.

12-inch records of operatic repertoire sold for 2 shillings each while those of standard repertoire were 1s. In the 9-inch series operatic recordings were 1s. and those of standard material were six pence.

In our next issue we shall begin the complete listing of Neophone records.

An announcement of September, 1906, in the press said that Neophone, Ltd. had several distinguished visitors: "the Gaekwar of Baroda and his Suite. The visit resulted in their Highnesses placing a large order for Neophone Grand Records and a number of Neolite records.



CRYING FOR THE CAROLINES—Arthur Schutt and His Orchestra
 GET HAPPY—Ted Wallace and His Campus Boys
 SING, YOU SINNERS — Smith Ballou and His Orchestra
 DUST—Rooft Garden Orchestra (Dorsey Brothers)
 THE PEANUT VENDOR—California Ramblers
 I'VE FOUND WHAT I WANTED IN YOU—Fletcher Henderson
 THE KING'S HORSES — New York Syncopators
 MINNIE THE MOOCHER — Mills Blue Rhythm Band
 HOME—Dorsey Brothers Orchestra
 WHEN WE'RE ALONE (PENTHOUSE SERENADE)—Ruth Etting
 WASHBOARD BLUES—Connie Boswell with Glen Gray
 GOOFUS—Red Nichols and His Five Pennies
 GOODNIGHT, VIENNA — Sleepy Hall and His Collegians
 YOU'RE BLASE—Ralph Bennett and His Seven Aces
 ALONE TOGETHER—Victor Young and His Orchestra
 LINGER A LITTLE LONGER IN THE TWILIGHT—Bing Crosby
 I'LL FOLLOW YOU—Ruth Etting
 I'LL NEVER HAVE TO DREAM AGAIN—Ruth Etting
 LOOK WHAT YOU'VE DONE—Eddie Cantor
 FORTY-SECOND STREET—Art Kahn and His Orchestra (Gene Kardos)
 THAT'S GEORGIA—Mills Brothers
 YOU'RE MINE, YOU — Gertrude Niessen
 HOW'S ABOUT IT?—Phil Harris and His Coconut Grove Orchestra
 I WAKE UP SMILING—Greta Keller
 LOOK WHAT I'VE GOT—Hotel Bossert Orchestra (Freddy Martin)
 RHYTHMIC DREAM—Larry Gomar
 SWALLER TAIL COAT—Clarence Williams and His Orchestra
 FOOLING WITH THE OTHER WOMAN'S MAN—Smith Ballou and His Orchestra
 THE BREEZE—Gene Kardos and His Orchestra
 MINNEHAHA—Andy Iona and His Hawaiians
 TALKING TO MYSELF — Ruth Etting
 LET'S PRETEND THERE'S A MOON—Russ Columbo
 WHEN LOVE COMES SWINGING ALONG — Benny Goodman and His Orchestra
 BLACK-EYED SUSAN BROWN—Four Blackbirds
 HE'S A CURBSTONE CUTIE—Pinky Tomlin
 BE CAREFUL, YOUNG LADY—Carl Brisson

DREAM SHADOWS—Bebe Daniels
 GOT ME DOING THINGS — Teddy Hill and His Orchestra
 SUGAR IS SWEET AND SO ARE YOU—Louis Prima and His New Orleans Gang
 I'M IN LOVE ALL OVER AGAIN—Wingy Manone and His Orchestra
 I'LL NEVER SAY "NEVER AGAIN" AGAIN—Henry "Red" Allen and His Orchestra
 I'M IN LOVE — Manny Klein and His Orchestra
 MIDNIGHT BLUE — Dick McDonough and His Orchestra
 PAPA TREE-TOP TALL — Joe Haymes and His Orchestra
 SERENADE IN THE NIGHT — Jan Garber and His Orchestra
 JUNGLE MADNESS—Mills Blue Rhythm Band
 TWILIGHT IN TURKEY—Raymond Scott Quintet
 I DON'T KNOW IF I'M COMING OR GOING—Cab Calloway and His Orchestra
 MY MELANCHOLY BABY—Willard Robison and His Deep River Orchestra
 BIG BOY BLUE—Billy Kyle and His Swing Band
 LITTLE JOE—Mildred Bailey and Her Orchestra (Red Norvo)
 ALL GOD'S CHILLUN GOT RHYTHM—Phil Napoleon and His Orchestra
 LOVE IS NEVER OUT OF SEASON—Lou Raderman and His Orchestra
 LAZY RHYTHM — Jeter-Pillars Club Plantation Orchestra
 THE MOON OF MANAKOORA—Ray Noble and His Orchestra
 IF DREAMS COME TRUE—Bobby Hackett and His Orchestra
 FLAT FOOT FLOOGIE—Slim and Slam
 LOVE IS LIKE WHISKEY—Midge Williams and Her Jazz Jesters
 LAMBETH WALK—Duke Ellington and His Orchestra
 NUANCES BY NORVO—Red Norvo and His Orchestra
 LOVE DOESN'T GROW ON TREES—Gene Krupa and His Orchestra
 TWO SLEEPY PEOPLE—Hoagy Carmichael and Ella Logan
 I GO FOR THAT—Dorothy Lamour
 SUMMERTIME — Jerry Kruger and Her Orchestra
 I CAME TO SAY GOODBYE—Jerry Colonna with Fud and His Fuddy Bears
 STAIRWAY TO THE STARS—Martha Raye with David Rose and His Orchestra
 SWEET AND SLOW—Ginny Simms and Her Orchestra
 RENDEZVOUS TIME IN PAREE—Benny Goodman and His Orchestra
 HERE COMES THE NIGHT—Ray Herbeck and His Music with Romance
 LOVE'S GOT ME DOWN AGAIN—Benny Carter and His Orchestra

Echoes of the 'Thirties

This is an important re-issue set of five LPs covering, as the title says, 1930 to 1939, arranged chronologically - all excellently transferred.

Many of the 'Big Names' are included, but not necessarily the most well-known songs and tunes. In the daily round of the moment, some equally good tunes are swamped by the 'hits' Owing to the coverage of this set, we have printed a list of contents above. They are all taken from what is now known as A R C, and Columbia matrices, many difficult to find as 78's Also included are unissued takes or matrices. Full details & dates are given.

There are famous singers like Ruth Etting, Gertrude Niessen, Connie Boswell, Greta Keller, Mildred Bailey, Carl Brisson, Hoagy Carmichael with Ella Logan, Martha Raye. Russ Columbo sings Let's Pretend There's a Moon - but despite his quality, I feel that he was not really a 'threat' to Bing Crosby whose voice was more relaxed and had more personality. Bing is heard singing Linger a Little Longer in the Twilight. Kay Weber tries hard with a period-piece Fooling with the Other Woman's Man, but this moralising to music does not quite 'click' - even the great Sophie Tucker seemed to have trouble with it, though treating it differently, yet she felt the text should be delivered. I was surprised by N O Kate Smith!

Phil Harris is included, in a duet with Leah Ray, singing How's about it? Slim Gaillard and Slam Stewart treat us to the amusing Flat Foot Floogie. Sweet & Slow sung by Ginny Simms moves along with a gentle swing.

Big bands include those of Benny Goodman, Fletcher Henderson, Benny Carter, Duke Ellington, Jan Garber, Jerry Kruger, Teddy Hill. Cab Calloway's normal exuberance is heard in I Don't Know if I'm coming or going.

Among the 'small groups', Clarence Williams' Swaller Tail Coat is a fine example of relaxed playing in a medium tempo. Henry 'Red' Allen treats us to a hot I'll Never Say Never Again. Louis Prima says Sugar Is Sweet & So Are You.

The Four Blackbirds sound just like the Mills Brothers in Black-Eyed Susan Brown, while the latter (and better known) sing That's Georgia. Bebe Daniels, who has been in England so long that we forget her earlier American career where she recorded Dream Shadows. Although styled Andy Iona & his Hawaiians, this group sounds a hybrid Hawaii-American, but is nevertheless pleasant in Minnehaha (who we thought was 'red-Indian').

Jerry Colonna appears twice; firstly as vocalist in Raymond Scott's Twilight in Turkey and then in his own typical rendering (in all senses of the word) of I came to say Goodbye.

I hope that I have given some indication of this generous dip into the 1930's which gives you a good cross-section of the light entertainment of the decade, although in America, we knew these artistes in Europe as well.

As the 'programme' above shows, the artistes appear in such a variety that whatever your special taste they are arranged to make pleasant listening. Even when I had a marathon session listening one evening to the whole straight through, my interest was thoroughly maintained.

Nostalgia Book Club P5 14320

(165 Huguenot Street, New Rochelle, New York 10801, U S A)

Die Comedian Harmonists Story

I dislike immensely the word "nostalgia" for it conjours up an image of someone in his dotage forever wishing to be back in his youth. As I am always so busy thinking ahead about what should be in the next several issues of the Talking Machine Review, and living in the present, the re-issue of recordings I remember from my own youth (or even childhood), is to me to continue enjoying the music to which I am accustomed, whether it be light or serious.

So, when I opened up the packet sent from Berlin I was delighted to see a two-LP set of the Comedian Harmonists who were another facet of my earlier life. Manufactured by Electrola, it is on the Odeon label. There must be a policy for E M I to revive this label, for it has only just appeared again in England as an LP label, perhaps due to losing 'Columbia' trademark.

Peter Czada had told me that the German TV had presented a film by Eberhard Fechner about the Comedian Harmonists, tracing their story from the original 'Berlin Group', through the 'Emigrant Group' in Vienna, the Meistersextett of 1935 - 1941, and the 'American Group' which attempted a Come-Back after World War II.

The four sides of the set are arranged in that order, being a "follow-up" on discs of the successful TV programme.

I expect that many of you need some explanation if you are outside Europe. The Comedian Harmonists / Meistersextett was a sextet of men's voices with piano singing in four-five-part close harmony: that close-harmony being more like "barbershop" harmony than that of say, the style of the Andrews Sisters. They were individual, inimitable, very polished and well-rehearsed with a great sense of humour.

Their recordings consist of a wide variety of items, opera, light songs in English, French, Italian as well as German. As their name suggests, comedy was part of their repertoire. They toured, and recorded outside Berlin. One track is with Josephine Baker in Paris. The set ends with the American Group and individuals of the Comedian Harmonists with other orchestras. Josef Cycowski, as Cantor, sings Schomer Yisrael. Finally a vocal tour-de-force led by Harry Frohman in The Flight of the Bumble Bee.

Overall, an excellent set. (E M I) - Odeon 1C 148 - 32973 / 74.

CARUSO'S VOICE REBORN ON THE RECORDS

READ BELOW THE ACCOUNT OF THIS MUSICAL MIRACLE

CARUSO'S fame is perhaps the greatest ever attained by any singer. Born at Naples in 1873, he made his debut there at the age of twenty-one and his remarkable talents quickly won him enormous popularity throughout the world.

Four years elapsed between Caruso's death and the advent of electrical recording. Since then a staff of musicians and engineers has been working to devise some means by which the Caruso records could be "brought to life," to give to the world the greatest voice of our age as it actually sounded to those who heard it. Seven years of tireless research, ceaseless experimenting... and at last triumph! By a secret process "His Master's Voice" engineers succeeded in bringing from the twenty-year old record the true magical quality of Caruso's voice that lay latent within the wax disc; and as the voice rang out a new orchestral accompaniment was overlaid.

So now there are three records giving to millions of people the voice of Caruso as it sounded twenty years ago in all its natural freshness and glory. Not until you hear these three records—unless, you heard Caruso in the flesh—can you have any real conception of the miraculous beauty of that incomparable voice.

- "Pagliacci"—Vesti la giubba (On with the Motley) DB1802
- "Marta"—M'appari tutt' amor (Like a Dream) DB1802
- O Sole Mio (My Sunshine) DA1303
- La donna è mobile (Woman is Fickle) DA1303
- "Aida"—Celeste Aida (Verdi) DB1875
- "Les Pêcheurs de Perles"—Je crois entendre encore (Bisot) DB1875

During his lifetime 154 records by Caruso were issued by "His Master's Voice." Among these there will be a number of records eligible for re-recording under the revitalized system. However, the system is long and arduous and only a few titles can be treated each year.

Attention must be drawn to the large number of Caruso records listed in the catalogue and many of which, when played on a modern "His Master's Voice" gramophone are vividly re-created.



CAUTION
Gramophone records are manufactured under British, Irish Free State, Australian and New Zealand patents and are licensed for sale only at authorized prices, and only for private performance. Any sale at other than the authorized price or any broadcasting or public performance of such records, constitutes an infringement of the above-mentioned patents, and will render the infringer liable to an action at law.
Copyright, subsists in records by virtue of the Copyright Act of 1911. The Company reserves all its rights under copyright law.
THE GRAMOPHONE COMPANY LIMITED, HAYES, MIDDLESEX.



ENRICO CARUSO



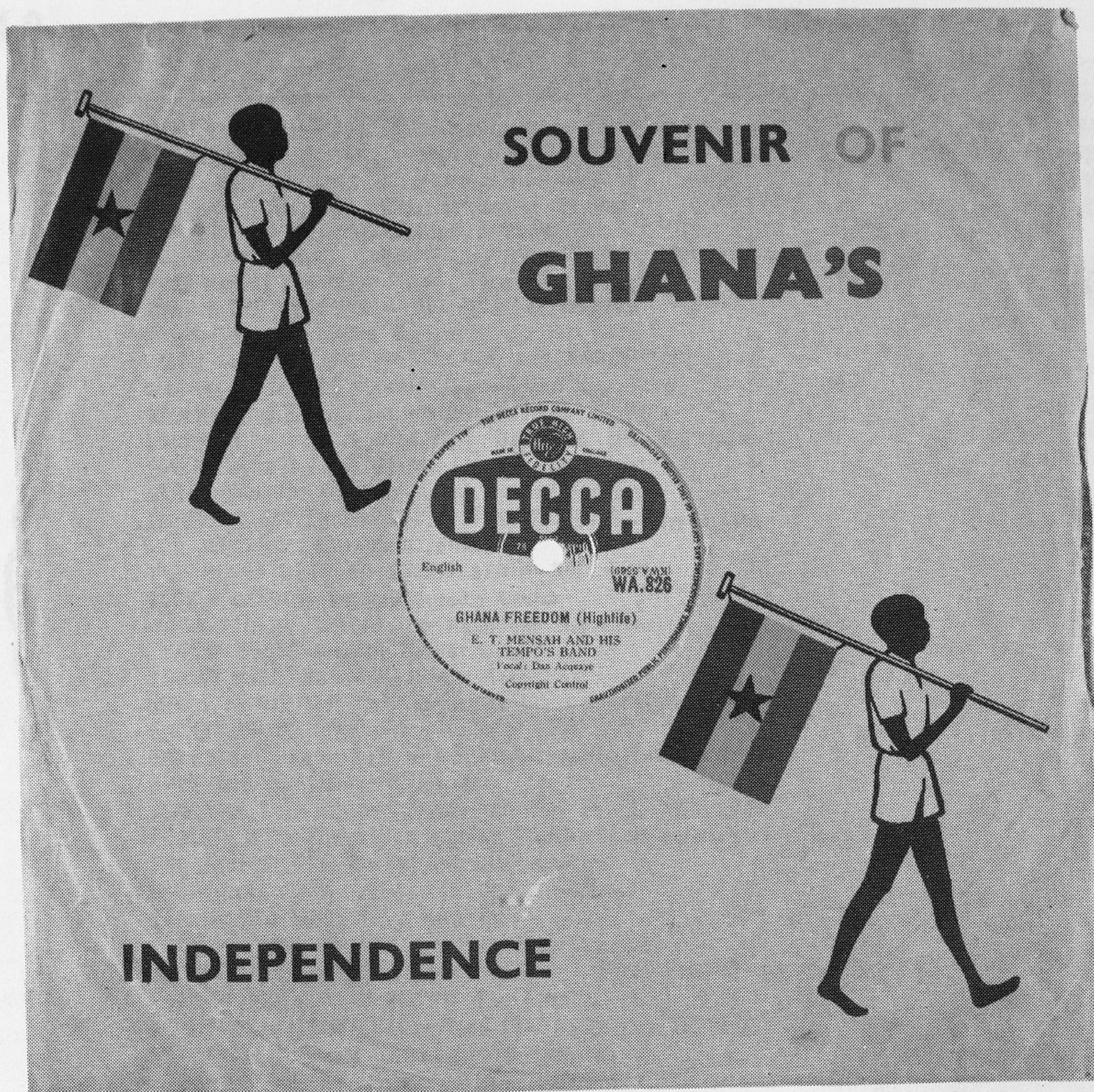
Hear
Caruso
Sing
VESTI LA GIUBBA - Pagliacci
(On with the Motley)
on "His Master's Voice"

RECORD No. D.B. 1802

THIS IS ONE OF THE REVITALISED RECORDS

FURTHER INFORMATION ABOUT THESE RECORDS IS GIVEN ON THE OTHER COVER

H. M. V. record packet advertising the electrical 're-creations' of Caruso's recordings. (See page 1296 of our April, 1978 issue)



Illustrations for
Peter Dyson's
article, opposite



Speaking of Records

During many years of rummaging through the contents of junkshops, jumble sales and miscellaneous attics, sheds and similar places looking for records to add to my collection, I have occasionally found unusual 'speech' records. Although such records are not normally the sort that one would wish to sit and listen to as entertainment they do sometimes have some historic or oddity interest. I have a small corner in my collection for such records and although information about them is scant, I felt that a small article about those in my collection might stimulate others to write.

One of my earliest acquisitions in this field was NEW LEADER RECORD No.7. - Talk by J. Ramsay MacDonald M.P. The theme of the 'talk' quite clearly is intended to increase the circulation of the "Daily Herald" newspaper and to this end, Mr. MacDonald implores everyone to buy the "Daily Herald" and to persuade friends to do the same, stating that in his opinion this should be the first charge on everyone's daily budget.

I am puzzled how this record would have been circulated and wonder if "New Leader" records were only political, for I have no others. Perhaps one of our readers can help with some information. On the other side of mine, Norman Williams sings "No Master High or Low", which as a song has little to commend it.

One of the most poignant records in this group is H.M.V. RB 8969 "THE KING TO HIS PEOPLES", parts 1 & 2 which is of H. M. King George VI broadcasting from Buckingham Palace on the outbreak of World War II on 3rd. September, 1939. It is obvious when listening to this record that the King is speaking with considerable emotion and when he speaks of this time being "The most fateful in our history" and concerning "many dark days ahead" it is really felt that the words are from the heart and therefore all the more meaningful.

The next two records are also connected with World War II - Firstly we have "THE NAVY'S HERE" (WELL DONE H.M.S. COSSACK) of which the label goes on to tell us:- "The rescue of 300 British prisoners from the 'Altmark'. Second Engineer George King of the "Doric Star", one of the actual prisoners relates his experience." Narrator John Snagge No.VS 100 (CAR 5700). Plain red label with gold lettering.

This record is in fact partly a dramatisation of some of the events involved in this daring naval rescue on 17th. Feb., 1940, which John Snagge tells us will go down in history with the naval actions of Rodney, Drake and Nelson. Mr. George King, one of the rescued seamen, briefly recalls the actual release of the prisoners from the 'Altmark' in the frozen waters of a Norwegian fjord. The reverse is a selection of British sea songs played by the Regimental Band of H. M. Grenadier Guards. Technically, the matrix number of the disc makes it a Regal-Zonophone production.

The second of the wartime records is a Decca 12-inch red label with gold lettering. The label states:- "AIR BATTLE OVER THE ENGLISH CHANNEL" An eye-witness account by Charles Gardner, as broadcast by the B. B. C. on 14th. July, 1940. Special Record manufactured by the Decca Record Co., Ltd No. SP 35 (4078A and 4079B)

As the title says, this is a commentary on aerial activity over the English Channel when German aircraft were attacking an Allied convoy of ships. There are some distant noises of bombs exploding and distant machine gun fire, but most of both sides of this record are taken up with Charles Gardner describing in detail the action in this typical wartime event

Peter Dyson

1343

on the south coast.

The next item I consider worthy of mention is a record made by His Royal Highness the Prince of Wales (later to be King Edward VIII).

Its title is "SPORTSMANSHIP" and the label carries a picture of the Prince, the Welsh Griffin and the emblem of the Prince of Wales. The multi-coloured label is very different from that later used by H.M.V. for the Royal issues. The record number is RD 887 (01179) - 12 inch.

H.R.H. speaks of "Sportsmanship" in all spheres of life and seems to be addressing an organisation such as the Royal British Legion, although the label does not tell us. Does someone know of an "occasion" for which it was intended?

Another record by the Prince of Wales is of his speech made on Armistice Night, 11th. November, 1927, at the "Daily Express" Remembrance Festival in the Royal Albert Hall. This H. M. V. record carries a picture of the Cenotaph in Whitehall (London) and has a purple label with gold lettering. Record number B2628. The speech is largely what one would expect on such an occasion, but H.R.H. makes a few very pungent comments concerning unemployment and the general economic situation in the late 1920's.

(Editor's comment= Two sets of matrices were used to make this record and both were used for pressings, as I have handled both. Firstly, BR 1569T1 and BR1600T1 = matrices cut inside the mobile recording van. Secondly, 573-1 and 573-2 = which one presumes to have been cut in the studio from a radio broadcast, or from direct telephone lines from the Royal Albert Hall.)

Next on my list is a brief note concerning Regal-Zonophone MR. 1182 (C 2444 and CAR 2445), gold, green and red label. "PLAN WITH THE PLANETS - FEBRUARY Parts 1 & 2. HOROSCOPES FOR FEBRUARY by EDWARD LYNDOE (of "THE PEOPLE").

I imagine this to be one of a series embracing the months of the year and is really a spoken horoscope along the lines of those printed in many newspapers and magazines. There was also a series of horoscope records issued on the flexible Filmophone records, with Mr. R. H. Naylor making predictions, of which I have numbers 392 and 394. Eclipse records produced a similar series. (Incidentally, Mr. Naylor lived on to make yet another series in the days of 45 rpm discs!)

Now we move on to Columbia No.RO67 (CA 14273) "THE BIRTH OF RADIO" - THE ROMANCE OF MARCONIPHONE. It would appear that this record was given away with Marconiphone radiograms and consists of a spoken extract from a book "City of Sound" which would be sent free to anyone forwarding the name of another potential customer for a Marconiphone product. On the reverse we hear brief extracts from a number of Columbia Light Orchestral recordings.

Moving again into the period of World War II there were three records by an American news commentator who broadcast in Britain frequently during the War. His name is Quentin Reynolds and he addressed these recorded talks to the leaders of Germany.

The first two records, parts 1,2,3,4, of "DEAR DOCTOR..." are from a broadcast of 29th. June, 1941, and are on H.M.V. BD 940/941. The 'Doctor' was of course Dr. Goebbels and the message seems to be that morale in Britain was very high, and much is made of Rudolph Hess coming to Britain a few months previously.

The companion set is "DEAR MR. S . . . ALIAS ADOLPH HITLER", and is the postscript of a broadcast on 10th. August, 1941. This is similar to the item directed to Dr. Goebbels but requests Herr Hitler not to underestimate the British and their Allies, nor the peoples of the Soviet Union.

I should be interested to hear from readers having any similar records directed to "Axis" leaders. (Editor's comment= I have handled and heard a tiny flexible disc which was dropped in large quantities by the British Royal Air Force over Italy at the time just prior to Benito Mussolini plunging his nation into World War II. It is of a speech by Winston Churchill (in English) telling Mussolini and the Italian people what awful fate will befall them if they needlessly join Hitler in World War II. This was not a commercial disc. Having only seen it once, cannot recall who pressed it. The matrix for it was prepared by the late Eric Hough, who showed it & played it to me some 11 or 12 years ago.)

I come now to a record which would appear to have been issued in the early 1930's - Columbia DB 270 (WA 10677) - "HOW IT'S DONE", A FRIENDLY CHAT by DON BRADMAN (Australian Cricket XI, 1930). Listening to this friendly chat, as it is called, here is a sporting celebrity in his own chosen field (excuse the pun) who is somewhat at a loss trying to tell a would-be cricketer how he should achieve success in the cricket world. On the reverse, Mr. Bradman plays two short piano pieces which are pleasing and reminiscent of the piano style of George Gershwin.

Political speeches on record are not the most entertaining of items to listen to, particularly those made just prior to an election. Bearing this in mind, my next item, now nearly fifty years old, shows that economic situations never change.

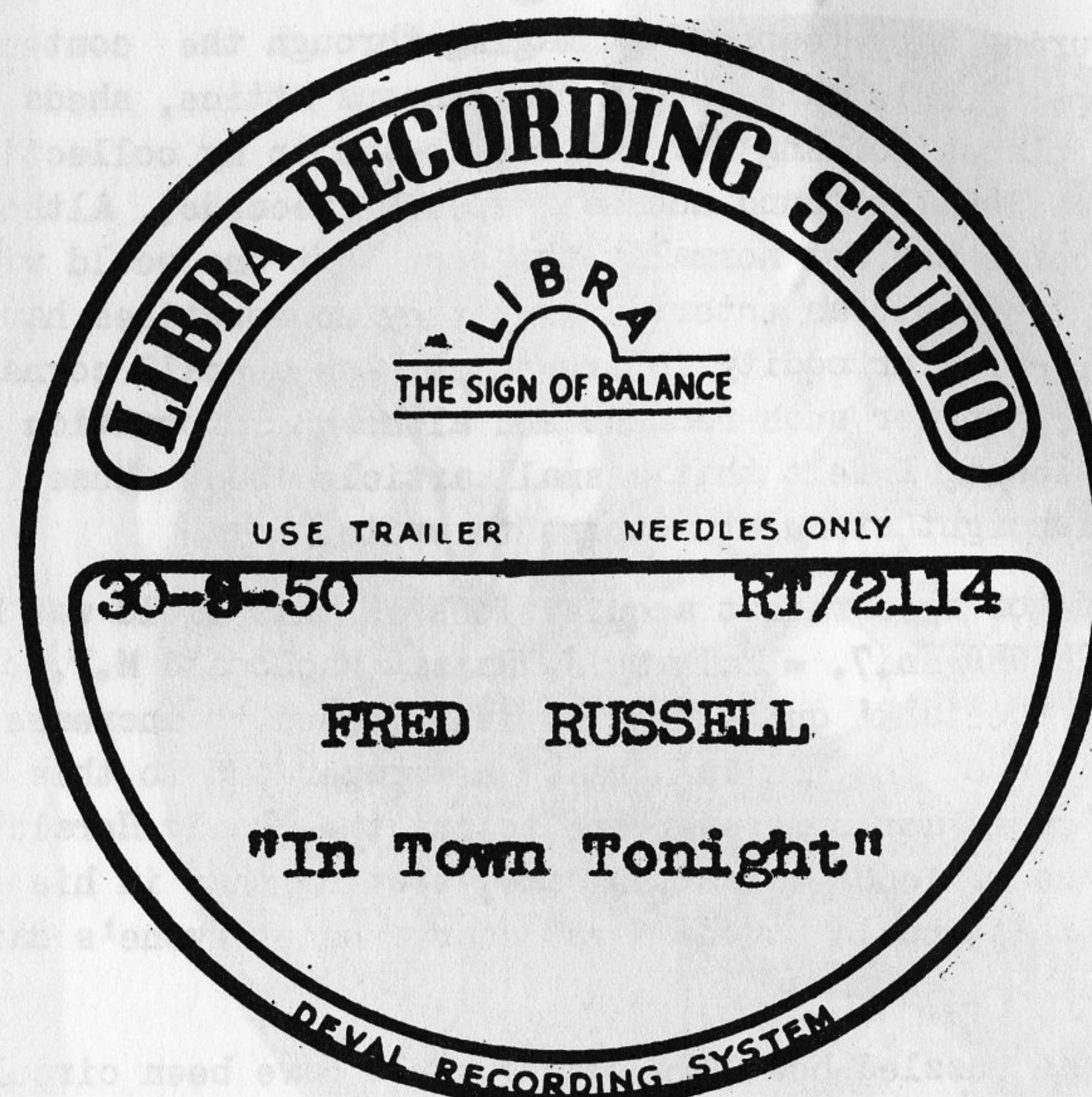
On Columbia 5344 (A8825 and A8826) the label tells us- "LIBERAL PARTY 1929 ELECTION - UNEMPLOYMENT Parts 1 & 2" SPEECH by Rt. Hon. DAVID LLOYD GEORGE, M. P. We are told that unemployment has reached the million mark, there is trouble in the mining industry, more should be spent on roads, (This latter is a ploy used by politicians all over the world to take people's minds off things that really matter=Editor), "rates" are too high, and not surprisingly, profits in the brewing industry are excessive. It sounds like a "party political broadcast" of 1978! The Lloyd George record is only one of a series. (Judging by the fact that a friend once found a big crate full of them unopened in an upper room of a former record shop, they were not big hits in their day! = Editor)

I would like to mention a record which is certainly a private recording, which I found among a box full of dance band records in a local junk shop. An illustration of its label appears at the top of the next column. It carries an excerpt from the popular B. B. C. radio programme "In Town To-night", that interviewed interesting people who were in London at the time - either residents or visitors.

Dated 30th. September, 1950, it is an interview with Music Hall veteran Fred Russell, who was then 88 years of age. This grand old man of the Theatre speaks of his life and career in entertainment - and it makes an interesting addition to my small but varied collection of "talking records".

Finally, I would like to mention another find, which although not talking, is historically important.

It is a yellow-labelled record in Decca's WA (West



African) series. It is not really surprising that I should have found it in a Bournemouth junk shop, for Decca has a record pressing-plant near here that at the time pressed '78's for its African series, as well as for the African companies of "Jambo" and "Badejo" and had some association with Gallo in South Africa.

As seen in the illustrations at the beginning of the article, this record came in a special jacket proclaiming Ghana's Independence with two men carrying the new flag. E.T. Mensah and his Tempo's Band play a "Highlife" (a dance rhythm incorporating African and European rhythms which was immensely popular at the time) titled "GHANA FREEDOM". The reverse, another 'Highlife' seems to have no connection with the declaration of independence.

Of course there are other speech and historical records. I would be interested to hear from any readers who perhaps specialise in collecting such as these which I have mentioned. (Or perhaps they could write something about them for this magazine = Editor.)

Orchestrophon

In this double issue we introduce you to the German manufacturer ORCHESTROPHON with the 1907 catalogue. Your Editor has not seen any of the models with horns with a pattern of concentric rings. (We wonder if some of the sound boxes, plain with four fixing screws, were "bought-in" for we have seen such on other gramophones of the period.

We had this catalogue copied directly on to printers' plates in 1974, so hope they have not deteriorated. We have omitted a couple of pages of general text in German. It included the picture of an Orchestrophone needle-tin, with the firm's trade mark of three angels, which may have to wait until our next issue.

WANTED

Information: I should like to hear from anyone who can tell me anything at all about Louis A. Rosenthal who was associated with Emile Berliner at one stage; was connected with Ecograph in Britain in the 1890's; may have been connected with Klingsor; is said to have exhibited at the Frankfurt Fair in 1927. F. Andrews, 46 Aboyne Road, London NW 10 OHA.

DACAPO

Billigster, gut funktionierender Tonarm-Apparat, laute deutliche Wiedergabe.

Gehäuse: nussbaumartig mit kleinen Holzfüssen, 22 cm breit, ca. 13 cm hoch.

Trichter: 30 cm Blumentrichter, farbig.

Laufwerk: solide, eine grosse Concertplatte spielend.

Gewicht: 2,3 kg.

Schalldose: Dacapo-Konzertschalldose.

Telegrammwort Dacapo.



VIVAT

Gehäuse hell Eiche-Imitation, in Stufenform, elegant gearbeitet. Solide.

Grösse 27 cm breit, ca. 11,5 cm hoch.

Trichter 35 cm Blumentrichter, farbig.

Tonarm kleiner, glatter, vernickelter Tonarm.

Werk. geräuschlos, regelmässiger Gang, spielt ca. 1½ Platten durch, während des Spielens aufziehbar

Schalldose Dacapo-Konzertschalldose.

Gewicht 4,2 kg.

Telegrammwort Vivat.



MATADOR IA

Gehäuse: satinartig, poliert, solid.

Breit 28 cm, hoch 15 cm.

Trichter: 38er Blumentrichter in allen Farben.

Tonarm: kleiner Ringeltonarm, ff. vernickelt.

Werk: ca. 1 $\frac{1}{2}$ grosse Platten durchspielend, vollkommen geräuschlos, während des Spielens aufziehbar

Schalldose: Matadorschalldose — vorzüglich im Ton.

Gewicht. 4,5 kg.

Telegrammwort. Matadora.

MATADOR IIB

Moderne Chatulle in besonders gefälliger Ausstattung.

Gehäuse in Natur- oder Grün-Eiche, mit abgerundeten Ecken, die 4 Kanten mit Holzmuscheln ausgelegt oder mit Blumen verziert.

Trichter Nickelzinktrichter in **Glockenform** (Glocken-trichter), Schallöffnung ca. 35 cm Durchmesser

Tonarm kleiner Ringeltonarm, ff. vernickelt.

Werk ca. 1 $\frac{1}{2}$ grosse Platten durchspielend, garantiert solid.

Schalldose Matadorschalldose.

Gewicht: ca. 6 kg.

Telegrammwort Adoria.



Grösse:

breit ca. 30,5 cm

hoch „ 16,5 „



MATADOR II^c

Vorzugs-Type

Gehäuse: Mahagoniartig poliert, mit abgerundeten Ecken, einfach aber elegant gearbeitet, breit ca. 33,5 cm, hoch ca. 14 cm.

Trichter: 45er Blumentrichter in allen Farben (bestpassende Farben. weiss oder blau abgetönt).

Werk: für ca. 2 grosse Platten eingerichtet, garantiert solid.

Tonarm: kleiner Ringeltonarm oder glatt, fein vernickelt.

Schalldose: Vocal-Primaschalldose.

Gewicht: 5,7 kg

Telegrammwort: Dorce.

MATADOR III

Gehäuse: hochelegant in Mahagoni-Imitation, Rand und Sockel mit Messingborte eingefasst, die Seitenwände mit kleinen Metallkränzen versehen. Circa 32 cm breit, circa 14 cm hoch.

Grösse ca. 32 cm breit, 20 cm hoch.

Trichter: 40er Glockentrichter, massiv Messing. Grossartige Klangwirkung.

Tonarm: kleiner Ringeltonarm oder glatter, fein vernickelt.

Werk: Ia, ca. 2 grosse Platten spielend.

Schalldose: Matadorschalldose oder auf Wunsch gegen Preisaufschlag Vocal-Primaschalldose.

Gewicht: ca. 5,2 kg.

Telegrammwort: Matadrei.



Dieses Modell ist ganz besonders zu empfehlen.

TIP IA

Gehäuse: grün-hochfein poliert, die Seitenwände am Deckel und Sockel mit goldverzierten Leisten versehen.

Grösse: ca. 34 cm breit, ca. 16 cm hoch.

Werk: stark und solide, ca 2 Platten ziehend, ruhiges, gleichmässiges Funktionieren.

Trichter: Glockentrichter, **massiv Messing**, 46 cm Durchmesser

Tonarm: grosser, glatter, ffein vernickelt.

Schalldose: Vocalprimaschalldose, stark im Ton.

Gewicht: ca. 6,2 kg.

Telegrammwort: Primatip.



Vornehmwirkender Familien-Apparat



TIP IIA

Gehäuse hochpoliert Eiche mit fein ornamentierten Leisten. Elegant und solid.

Grössen ca. 33,5 cm breit, ca. 16 cm hoch.

Werk stark und dauerhaft, ca. 2 Platten spielend, ruhiger gleichmässiger Gang.

Trichter Glockentrichter, **massiv Messing**, 46 cm Durchmesser

Tonarm ffein vernickelt, gross und glatt.

Schalldose Vocal-Primaschalldose, stark im Ton.

Gewicht. ca. 6,7 kg.

Telegrammwort. Secundatip.

TIP III

*) **Gehäuse** Eiche, hoch und imposant, mit modernen, wirkungsvollen Beschlägen.

Grösse ca 33 cm breit, 21 cm hoch.

Werk dauerhaft und solid, ca. 2 Platten ziehend, ruhiger, gleichmässiger Gang.

Trichter Glockenform, massiv Messing 46 cm Durchmesser

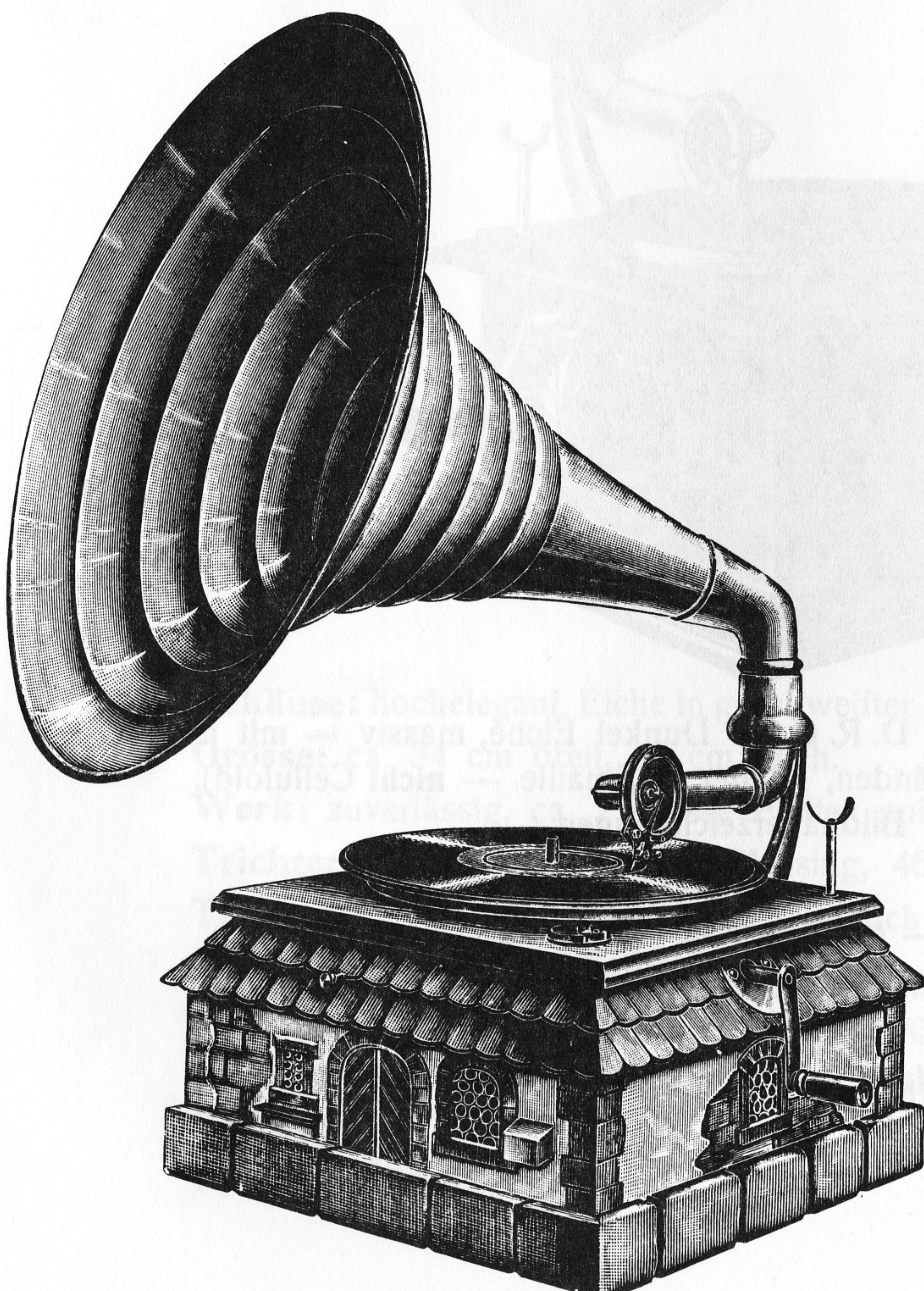
Tonarm glatt und fein vernickelt.

Schalldose: Vocal-Primaschalldose — stark im Ton.

Gewicht. ca. 7,5 kg.

Telegrammwort Tertiatip.

*) wird auch glatt (ohne Beschläge) geliefert.



Type „Nürnberg“

Eigenartiges Gehäuse: Dasselbe stellt ein bekanntes kleines Nürnberger Gebäude dar und bildet einen Zimmerschmuck 1a Ranges.

Grösse: ca. 32 cm breit, ca. 17 cm hoch.

Werk: Dauerhafter, ruhiger Gang, ca. 2 Platten spielend.

Trichter: Glockenform, massiv Messing, 46 cm Durchmesser

Tonarm: glatt, fein vernickelt.

Schalldose: Vocalprimadose — stark im Ton.

Gewicht: ca. 6,5 kg.

Telegrammwort: Nürnberg.

== TIP IV ==

Vorzugs-Type



Gehäuse **Gesetzlich geschützt** D. R. G. M. Dunkel Eiche, massiv mit je einem Künstlerbild an 3 Seitenwänden, (Bilder in Emaille **nicht** Celluloid). Seitenwände mit goldbronzierten Bildhauerzeichnungen.

Grösse ca. 35 cm breit, 18 cm hoch.

Werk dauerhaft, gleichmässiger Gang — ca. 2 grosse Platten durchziehend.

Trichter Glockenform massiv Messing — 46 cm Durchmesser

Tonarm elegant und fein vernickelt.

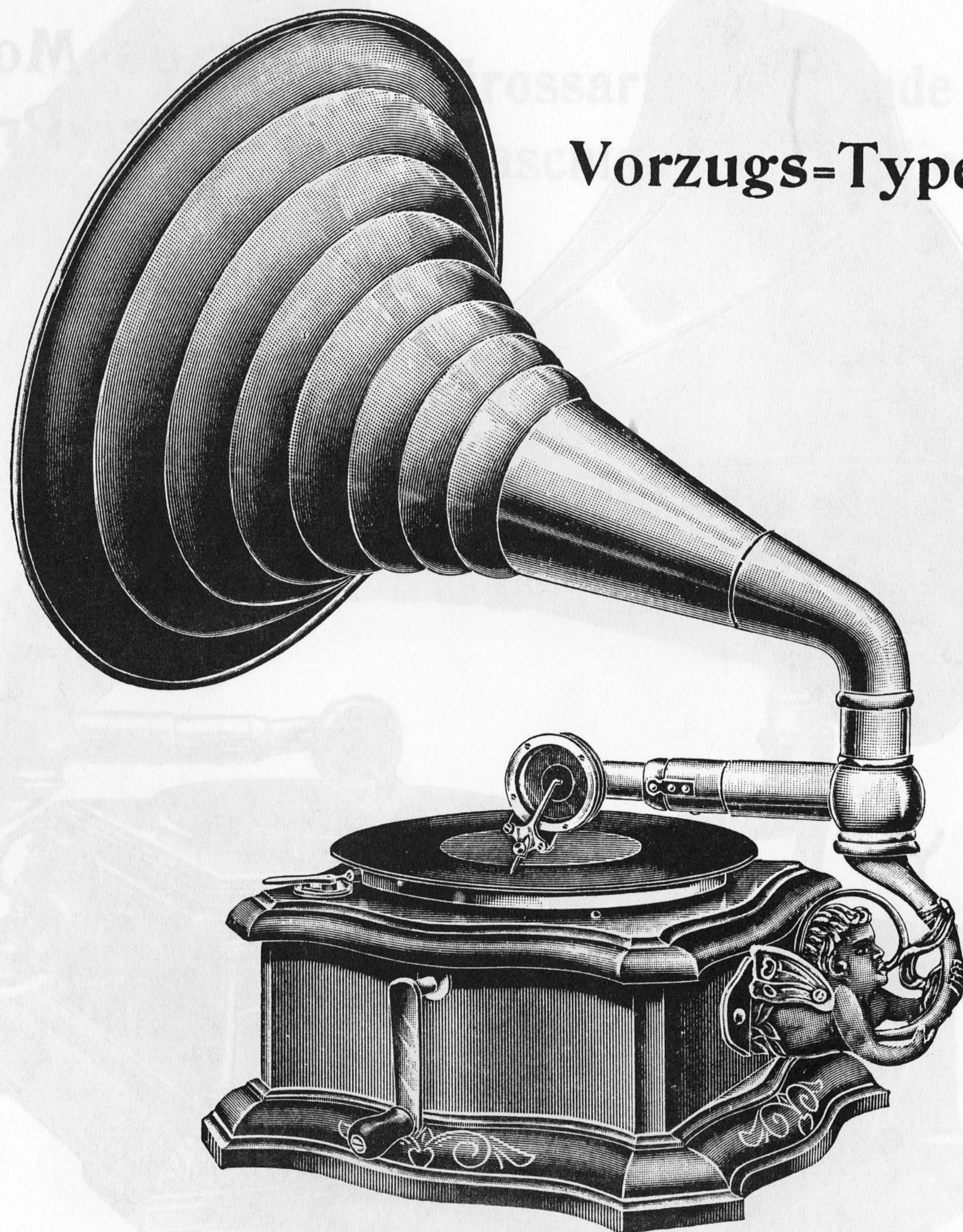
Schalldose Vocal-Primaschalldose, **stark im Ton.**

Gewicht. ca. 7 kg.

Telegrammwort Quartatip.

Type „RUSSIA“

Vorzugs-Type



Gehäuse: hochelegant, Eiche in geschweifter Form, Sockel mit Goldzeichnung versehen.

Grösse: ca. 34 cm breit, 15 cm hoch.

Werk: zuverlässig, ca. 2 grosse Platten spielend stark und solid.

Trichter: Glockenform, massiv Messing, 46 cm Durchmesser

Tonarm, Luxus- mittlere Grösse, **gesetzlich geschützt.** Mit künstlerisch ausgeführtem Sockel (Posaune blasender Engel), phonetisch äusserst wirksamer Tonarm und trotz massiver Verarbeitung elegant und leicht.

Schalldose: Vocal-Primaschalldose — **stark im Ton.**

Gewicht: ca. 7,2 kg.

Telegrammwort: Russia.

Type „CONSUL“

**Luxus-Modell in
billiger Preislage**



Gehäuse Reich und vornehm ausgestattet, echt Eiche, fein poliert, Seitenwände geschnitzt, mit Metallsäulen an den 4 Ecken.

Grösse ca. 40 cm breit, 18 cm hoch.

Werk ca. 6 Minuten spielend stark — solid.

Trichter Hochvernickelter moderner Blumentrichter (50 cm Durchmesser).

Tonarm Luxus — mittlere Grösse, gesetzlich geschützt Künstlerisch ausgeführter Sockel (Posaune blasender Engel), phonetisch äusserst wirkungsvoll konstruiert. Elegant und leicht, trotz massiver Verarbeitung.

Schalldose Vocalprimadose — stark im Ton.

Gewicht ca. 9,2 kg.

Telegrammwort Consul.

≡ TIP V ≡

Grossartig wirkende Sprech-
maschine für Familien-Kreise



Gehäuse dunkel-mahagoniartig hochfein poliert, Deckel und Sockel mit Metallborten eingefasst. Seitenwände mit wertvollen Metall-Ornamenten geschmückt.

Grösse ca. 40 cm breit, 18 cm hoch.

Werk: dauerhaft — gleichmässiger Gang, 2 grosse Platten durchziehend.

Trichter: Glockenform, massiv Messing, 46 cm Durchmesser

Tonarm Grosser Ringeltonarm — gesetzlich geschützt, nach phonetischen Gesetzen angeordnet, massiv und fein vernickelt.

Schalldose Vocalprimadose — stark im Ton.

Gewicht. ca. 7,2 kg.

Telegrammwort. Quintatip.

Type „RONDO“

**Luxus-Modell
in billiger Preislage**



Gehäuse: Mahagoniartig hochpoliert, ganz einfach, glatt gehalten, **daher für vornehmen Geschmack** bestimmt.

Grösse: ca. 20 cm breit, 20 cm hoch.

Werk: ca. 6 Minuten gleichmässig spielend solid und stark.

Trichter: **Verkupfelter** Blumentrichter von vorzüglichem Aussehen (50 cm Durchmesser).

Tonarm: Luxus-, mittlere Grösse, **gesetzlich geschützt**. Künstlerisch ausgeführter Sockel (Posaune blasender Engel), phonetisch äusserst wirkungsvoll konstruiert. Elegant und leicht, trotz massiver Verarbeitung.

Schalldose: Vocal-Primaschalldose **stark im Ton.**

Gewicht: ca. 7 kg.

Telegrammwort: Rondo.

Type „JUBILO“

**Luxus-Modell
in billiger Preislage**



Gehäuse: Eiche in moderner gemischter Färbung (braun mit Gold), Seitenwände mit sehr wirksamen, goldbronzierten Zeichnungen. Vordere Seite. je 1 musizierender Engel an beiden Ecken **das Ganze von wirklich vornehmem Gepräge.**

Grösse: ca. 36 cm breit, 18,5 cm hoch.

Werk: ca. 6 Minuten spielend, gleichmässiger ruhiger Gang.

Trichter: farbiger Blumentrichter (meist **braun**, zum Gehäuse passend), 56 cm Durchmesser

Tonarm, Luxus- mittlere Grösse, **gesetzlich geschützt.** Künstlerisch ausgeführter Sockel (Posaune blasender Engel), phonetisch äusserst wirkungsvoll. Trotz massiver Konstruktion elegant und leicht.

Schalldose: Jubiläumsschalldose **neues System** vorzüglicher Wohlklang.

Gewicht: ca. 8,5 kg.

Telegrammwort: Jubilo.

Type „ROCCOCO“



Luxus-Modell
in billiger Preislage

Vorzugs-Type

Gehäuse: In Roccoco-Stil sehr wirkungsvoll durch die einheitliche Zusammenstellung von Kasten, Tonarm und Trichter Die Schnitzereien an den Seitenwänden, Ecken und Sockel sind solide und reich, jedoch nicht überladen.

Grösse: ca. 36 cm breit, 17,5 cm hoch.

Werk: ca. 6 Minuten spielend gleichmässiger ruhiger Gang.

Trichter: Glockenform, massiv Messing (46 cm Durchmesser).

Tonarm: Gross, massiv und geringelt, hochfein vernickelt (gesetzlich geschützt).

Schalldose: Vocal-Primaschalldose stark im Ton.

Gewicht: ca. 7,5 kg.

Telegrammwort: Roccoco.



Luxus-Type I

mit 9 Minuten-Werk

Vornehmer Apparat

Gehäuse: Massiv Eiche, in hochmoderner, eigenartiger Bauart. Unter dem Deckel und über dem Sockel befinden sich Metallbeschläge, welche den Kasten besonders elegant erscheinen lassen.

Grösse: ca. 35 cm breit, 20 cm hoch.

Werk: erstklassig, aus bestem Material. Zuverlässig im Gang und Funktion. — Von bewährter Dauerhaftigkeit.

Trichter: Glockenform, massiv Messing, 56 cm Durchmesser

Tonarm: geringelt, massiv und gross — hochvernickelt (gesetzlich geschützt).

Schalldose: Jubiläumsschalldose oder auf Wunsch gegen Preisauflschlag mit Orig.-Columbia-schalldose oder Original-Grammophon-Exhibitions-Schalldose.

Gewicht: ca. 9,5 kg.

Telegrammwort: Primalux.

Luxus-Type II

mit 9 Minuten-Werk

Gehäuse: Mahagoniartig, hochglanz poliert, in vollendet durchgeführter Verarbeitung. Vordere Seite mit reicher Voll-Plaquette ausgestattet, Ecken und die anderen Seiten reich mit Bildhauer-Zeichnungen versehen. Das Ganze von erstklassiger Wirkung.

Werk: Aus bestem Material, im Gang und Funktion unbedingt zuverlässig. Von bewährter Dauerhaftigkeit.

Grösse: ca. 37 cm breit, 22 cm hoch.

Trichter: Messingvernickelter, hochfeiner Blumentrichter (56 cm Durchmesser).

Tonarm: Gesetzlich geschützt. In Form grösser als bei den billigen Luxustypen. Künstlerisch ausgeführter Sockel (Posaune blasender Engel) phonetisch äusserst wirkungsvoll konstruiert. Elegant, leicht, trotz massiver Verarbeitung.

Schalldose: Jubiläumsschalldose neues System oder auf Wunsch gegen Preisauflschlag mit Columbiaschalldose oder Orig.-Exhib.-Schalldose (Grammophon).

Gewicht: ca. 12,5 kg.

Telegrammwort: Secundalux.



Luxus-Type III

mit 9 Minuten-Werk

Gehäuse: Mahagoniartig hochfein poliert in äusserst solider Verarbeitung. Vordere Seite künstlerisch mit Bildhauerarbeit versehen das Ganze einfach und vornehm gehalten.

Grösse: ca. 37 cm breit, 23 cm hoch.



Werk: Erstklassig aus bestem Material. Unbedingt zuverlässig in Gang und Funktion. Von bewährter Dauerhaftigkeit.

Trichter: Verkupfelter Blumentrichter von ausgezeichneter Wirkung (56 cm Durchmesser).

Tonarm: Gesetzlich geschützt. In Form grösser, als bei den billigen Luxus-Modellen. Künstlerisch ausgeführter Sockel, bronze-, messing- oder nickelartig (Posaune blasender Engel), phonetisch äusserst wirkungsvoll konstruiert elegant — leicht.

Schalldose: Jubiläumsschalldose neues System oder auf Wunsch gegen **Preisauflschlag** Orig. Columbiaschalldose oder Grammophon-Exhibitions-Schalldose.

Gewicht: ca. 12,5 kg.

Telegrammwort: Tertialux.



Luxus-Type IV

mit 9 Minuten-Werk

Gehäuse: Mahagoniartig, hochfein poliert, luxuriös in jeder Hinsicht ausgestattet, Seitenwände reich mit Kunstarabesken verziert, vordere Seite mit Voll-Plaquette (musizierende Engel) versehen.

Das Ganze ein überraschend wirkendes, hochmodernes Modell.

Grösse: ca. 43 cm breit, 27 cm hoch.

Werk: Von bewährter Dauerhaftigkeit, erstklassig, aus bestem Material. Unbedingte Zuverlässigkeit im Funktionieren.

Trichter: In **Glockenform**, massiv Messing (56 cm Durchmesser).

Tonarm: Gesetzlich geschützt. In Form **grösser**, als bei den billigeren Luxusmodellen. Künstlerisch ausgeführter Sockel (Posaune blasender Engel, bronze-, messing- oder nickelartig), phonetisch äusserst wirkungsvoll konstruiert. Elegant und leicht.

Schalldose: Jubiläumsschalldose, neues System, oder auf Wunsch **gegen Preisaufschlag** Orig. Columb.-Schalldose oder Original-Grammophon-Exhibitions-Schalldose.

Gewicht: ca. 13 kg.

Telegrammwort: Quartalex.



Luxus-Type V

mit 9 Minuten=Werk

Vorzugs-Type

Gehäuse: in grün oder mahagoniartig, massiv, äusserst stabil gebaut, mit prachtvollen Metallsäulen an den 4 Ecken. Die Stufen sind mit Messingborten eingefasst, die Seitenwände mit Kunstglas versehen. **Das Ganze ein Bild von grösster Gediegenheit und vornehmem Geschmack.**

Grösse: ca. 37 cm breit, 29 cm hoch.

Werk: erstklassig, unbedingte und bewährte Zuverlässigkeit in Gang und Funktion. Bestes Material von garantierter Dauerhaftigkeit.

Trichter: grosser, farbiger Blumentrichter in modernster Ausstattung (62 cm Durchmesser) oder auf Wunsch Glockentrichter massiv Messing (56 cm Durchmesser).

Luxus-Tonarm: **Gesetzlich geschützt!** In Form grösser als bei den billigen Luxus-Modellen. Künstlerisch ausgeführter Sockel (Posaune blasender Engel bronze-, messing- oder nickelartig), phonetisch äusserst wirkungsvoll konstruiert.

Schalldose: Jubiläumsschalldose neues System oder auf Wunsch gegen **Preisauflschlag** Original-Columbia-Schalldose oder Original-Grammophon-Exhibitions-Schalldose.

Gewicht: ca. 12,5 kg.

Telegrammwort: Quintalux.

Luxustype SALON II



Luxustype SALON II

mit 9 Minuten-Werk

Gehäuse: Gesetzlich geschützt. Echt Eiche, schwarz mit 4 massiven Metallsäulen. Die 4 Seitenwände sind im Innern der Gehäuse zu Rahmen verarbeitet, welche zur Aufnahme von Kunstbildern (in emaillierter oder Oelmalerei) dienen. Im ganzen

$$3 \times 3 = 9$$

$$1 \times 2 = 2$$

11 Bilder,

welche jederzeit auswechselbar sind. (Komponisten, Sänger, Dichter, Monarchen etc.) Diese Gehäuseart bietet das denkbar Vollkommenste in der Zusammenstellung von Kunst für Ohr und Auge.

Grösse ca. 42 cm breit, 22 cm hoch.

Werk Erstklassig, von bewährter Dauerhaftigkeit, bestes Material, grösste Zuverlässigkeit im Funktionieren.

Trichter Messingvernickelter Blumentrichter (62 cm Durchmesser) oder auf Wunsch Glockentrichter, Messing (56 cm Durchmesser).

Luxus-Tonarm: Gesetzlich geschützt. In Form grösser als bei den billigeren Luxus-Modellen, künstlerisch ausgeführter Sockel (Posaune blasender Engel — bronze-, messing- oder nickelartig), Oberarm phonetisch äusserst wirkungsvoll konstruiert.

Schalldose Jubiläumsschalldose — neues System oder auf Wunsch gegen Preisaufschlag Original-Columbia-Schalldose oder Original-Grammophon-Exhibitions-Schalldose.

Gewicht ca. 12,5 kg.

Telegrammwort. Secundasalon.



Luxus-Grandtype „COLOSS“

mit ganz grossem Werk

ca. 8 Platten spielend

(bei einmaligem Aufziehen)

Gehäuse Von hochimposanter Ausführung und Ausstattung. Mahagoniartig, hochfein poliert und Seitenwände sehr reich mit Bildhauerarabesken verziert. Die vordere Seite mit einer Plaque versehen.

Das Ganze ein Kunstprodukt in jeder Beziehung.

Grösse

ca. $50 \times 50 \times 35 \frac{1}{2}$ cm.

Werk Dieses Werk ist das vollendetste, was wohl bisher für Platten-Maschinen Verwendung fand. Der Apparat lässt sich hintereinander für ca. 8 grosse Platten spielen ohne Aufzugsnotwendigkeit. Die Stabilität dieses Werkes ist musterhaft und besonders für grössere Vorführungen geeignet, wo das beständige Aufziehen vermieden werden soll. Das Material ist das denkbar beste, und bei sachgemässer Handhabung sind Reparaturen so gut wie ausgeschlossen.

Trichter Grosser Messing vernickelter Blumentrichter (62 cm Durchmesser) oder auf Wunsch Messing-Glockentrichter (56 cm Durchmesser).

Tonarm Grosser, geringelter in feinsten Vernickelung.

Schalldose Jubiläumsschalldose — neues System — oder auf Wunsch gegen Preisauflage Orig.-Columbia-Schalldose oder Orig.-Grammophon-Exhibitions-Schalldose.

Gewicht 20—22 kg.

Telegrammwort Coloss.

Automat CLOU II^B

mit Glockentrichter

Ohne besondere Vorschrift wird jeder Automat für 10 Pfg.-Einwurf passend geliefert.



Gehäuse: 40 × 40 × 26, eleganter Kasten mit pattinierten Seitenwänden.

Werk: Mit tadellos funktionierender Mechanik, solide und dauerhaft (Clou-Werk).

Trichter: Messing-Glockentrichter (56 cm Durchmesser).

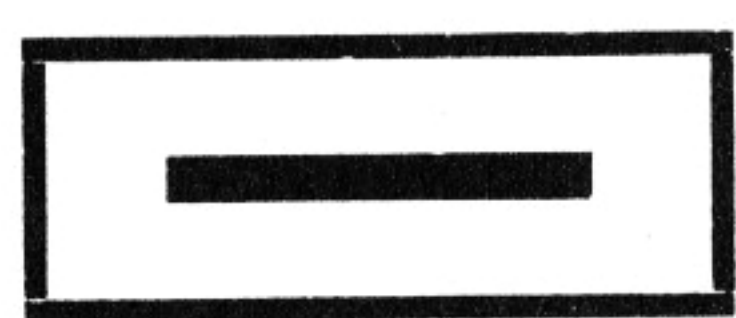
Schalldose: Jubiläumsschalldose.

Gewicht: 14—18 Kg.

Telegrammwort: Clougloc.

Auf Wunsch wird diese Type geliefert.

als Clou III mit einfacherem Kasten, aber ebenso gross und 56 cm Blumentrichter,
als Clou II^B/46 mit Kasten wie II^B aber mit 46er Glockentrichter



Mensaphon=Automat



Glänzende Vorzüge.

1. Garantiert tadelloses Werk, bei sachgemässer Behandlung **Reparaturen** so gut wie **ausgeschlossen**.
2. Jeder Missbrauch hört auf! Der Automat kann nach **einmaligem** Einwurf auch nur **ein einziges** Mal spielen. **Das Zurückrücken der Schalldose** kurz vor beendetem Spiele, um dadurch nach Belieben bei **einmaligem** Einwurf den Automat ununterbrochen spielen zu lassen, ist **absolut ausgeschlossen**.

Durch die **im Innern** des Gehäuses angebrachte, ebenfalls **gesetzlich geschützte** Sperr-Vorrichtung schaltet der Automat schon beim kleinsten Versuch der Rückstellung bedingungslos aus, **ohne**, selbst bei Zwangsmanipulationen, **an dem Werk etwas zu verderben**, und dies ist der **grösste Vorteil** für den Automaten-Besitzer, weil dadurch Reparaturen nicht nötig werden.

3. Der Automat schaltet nach Einwurf **sofort** ein, beginnt, **selbst** bei Platten **verschiedener** Fabrikate, an **richtiger** Stelle zu spielen, da der Automat bei richtiger Einstellung **sich selbst reguliert** und schaltet nach beendetem Spiele bei **geritzten** Platten prompt und sicher aus.
4. Ideale Lautstärke mit Hilfe der extra konstruierten Automaten-Schalldose, welche um ein Lockern während des Spiels zu vermeiden an den Tonarm angeschraubt ist.
5. Dieser Klangreichtum wird durch den **Glocken-trichter** noch beträchtlich erhöht (in Messing oder Aluminium 56 cm Durchmesser). (Bei Automaten sind die Aluminium-Glockentrichter zu bevorzugen, da Aluminium nicht geputzt zu werden braucht).
6. **Das Piedestal nebst Platten-Behälter** Jeder Besitzer eines Mensaphon-Automaten erspart Raum, da dieser Apparat überall Platz findet und keinen besonderen Tisch oder Untersatz für die Vorführung beansprucht. Ferner ist für das **richtige Unterbringen und Sortieren der Platten** gesorgt, welche ebenfalls in dem Piedestal Platz haben.
7. Der Preis ist trotz dieser Zusammenstellung bedeutend billiger, als wenn zu einem Automat erst ein besonderes Stativ oder Tisch gekauft wird.
8. Der **Mensaphon-Automat** ist ein Schmuckstück I. Ranges für jedes Restaurant. Das **Gehäuse** ist massiv Eiche — sehr stabil gebaut, **wie es für Gastwirtschaften notwendig**. Die Ausladung ist so gearbeitet, dass der Automat unbedingt **fest** stehen muss.

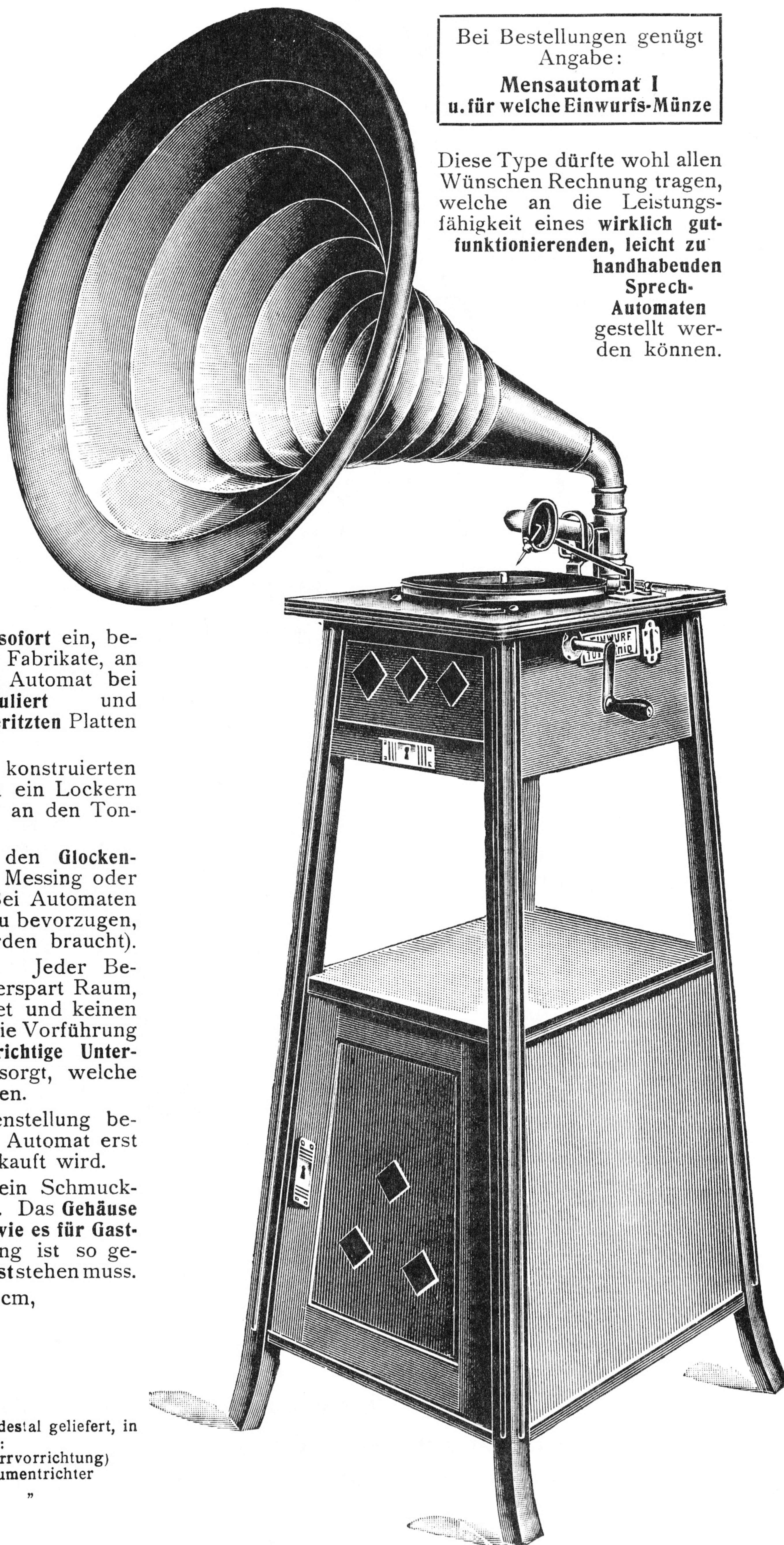
Grössen: Höhe 100 cm, Ausladung 42 cm, Deckelbreite 44 cm.

Gewicht: 21 kg.

Telegrammwort: Mensautomat.

Auf Wunsch wird dieser Automat auch **ohne** Piedestal geliefert, in geschmackvollem, farbigen Gehäuse und zwar als:

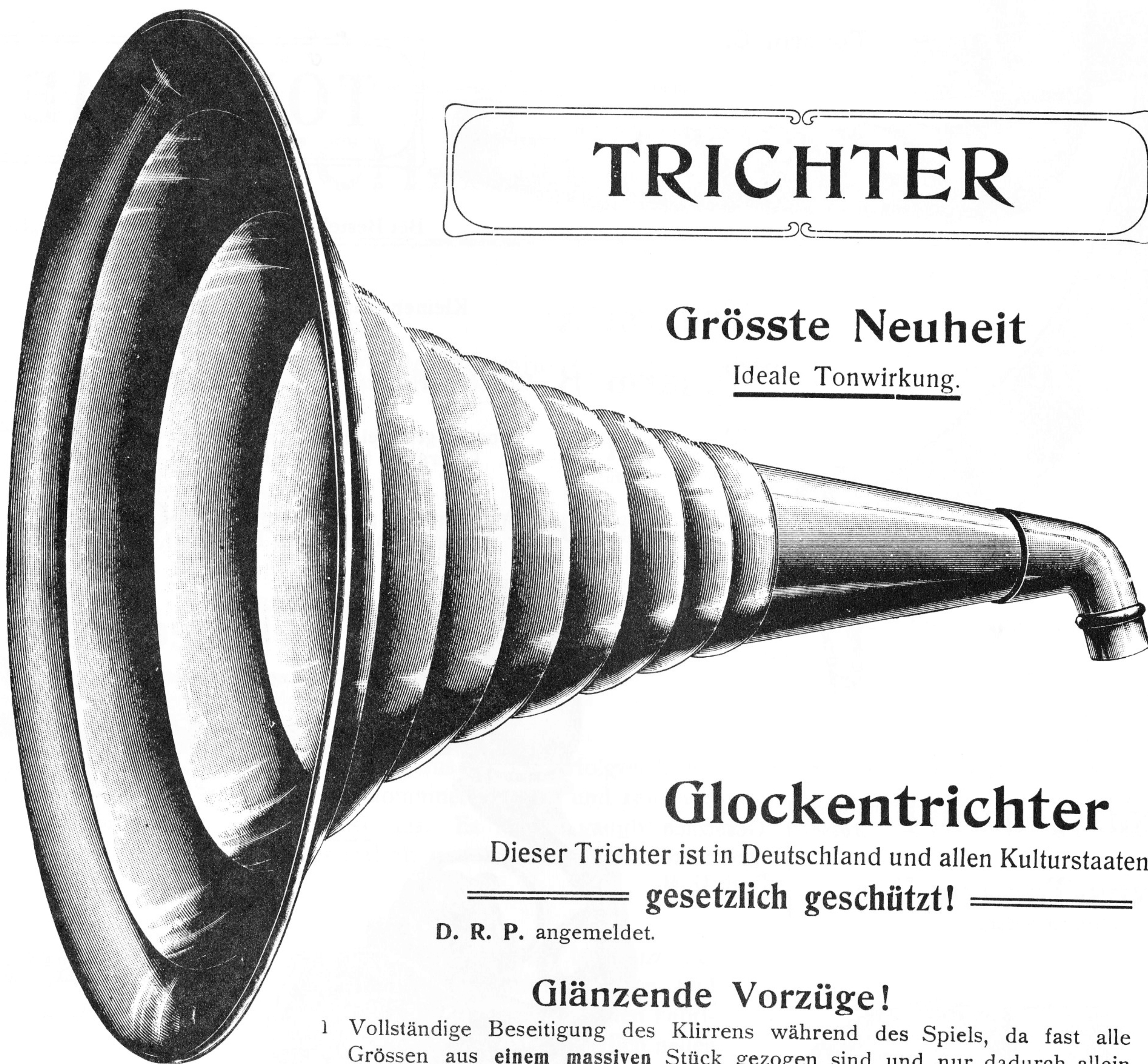
- Clou Mens (also mit Mensaphonwerk und Sperrvorrichtung)
1. mit 46 cm Glockentrichter oder 56 cm Blumentrichter
 2. " 56 " " " 62 " "



Bei Bestellungen genügt Angabe:

Mensautomat I
u. für welche Einwurfs-Münze

Diese Type dürfte wohl allen Wünschen Rechnung tragen, welche an die Leistungsfähigkeit eines **wirklich gutfunktionierenden, leicht zu handhabenden Sprech-Automaten** gestellt werden können.



TRICHTER

Grösste Neuheit

Ideale Tonwirkung.

Glockentrichter

Dieser Trichter ist in Deutschland und allen Kulturstaaten

gesetzlich geschützt!

D. R. P. angemeldet.

Glänzende Vorzüge!

- 1) Vollständige Beseitigung des Klirrens während des Spiels, da fast alle Grössen aus **einem massiven** Stück gezogen sind und nur dadurch allein das Klirren vollständig vermieden werden kann.
- 2) Bedeutend erhöhte Reinheit des Tones, da die Rillen im Trichter, nach phonetischen Gesetzen angeordnet, die Wiedergabe des Tones unbedingt nach **vorn** tragen (an das äusserste Ende des Schallbechers) und auf diese Weise den Timbre des Tones zur naturwahren Reproduktion zwingen.

Glockentrichter

Grössen (Durchmesser des Schallbechers)

in Nickelzink Grösse 35 cm

„ Messing „ 41 „

„ Messing „ 46 „

„ Messing „ 56 „

(Grösse ca. 62 cm in Vorbereitung)

in Aluminium Grösse 56 cm

(aus **einem** Stück)

Auf Wunsch werden gegen Preisauflschlag die **Messing-Glockentrichter** auch vernickelt geliefert.

Sehr wichtig! Bei Bestellungen ist anzugeben:

- 1) ob mit oder ohne Knie gewünscht oder
- 2) wenn ohne Knie
 - a) den Durchmesser des Kniestücks,
 - b) ob mit Gewinde-Conus oder Bajonett-Verschluss.

Blumentrichter

passend zu allen Apparaten.

In **Grössen** (Durchmesser des Schallbechers

30, 35, 38, 45, 50, 56, 62 cm

in farbig, vernickelt oder **verkupfert**.

In jeder Preislage

Glatte Trichter

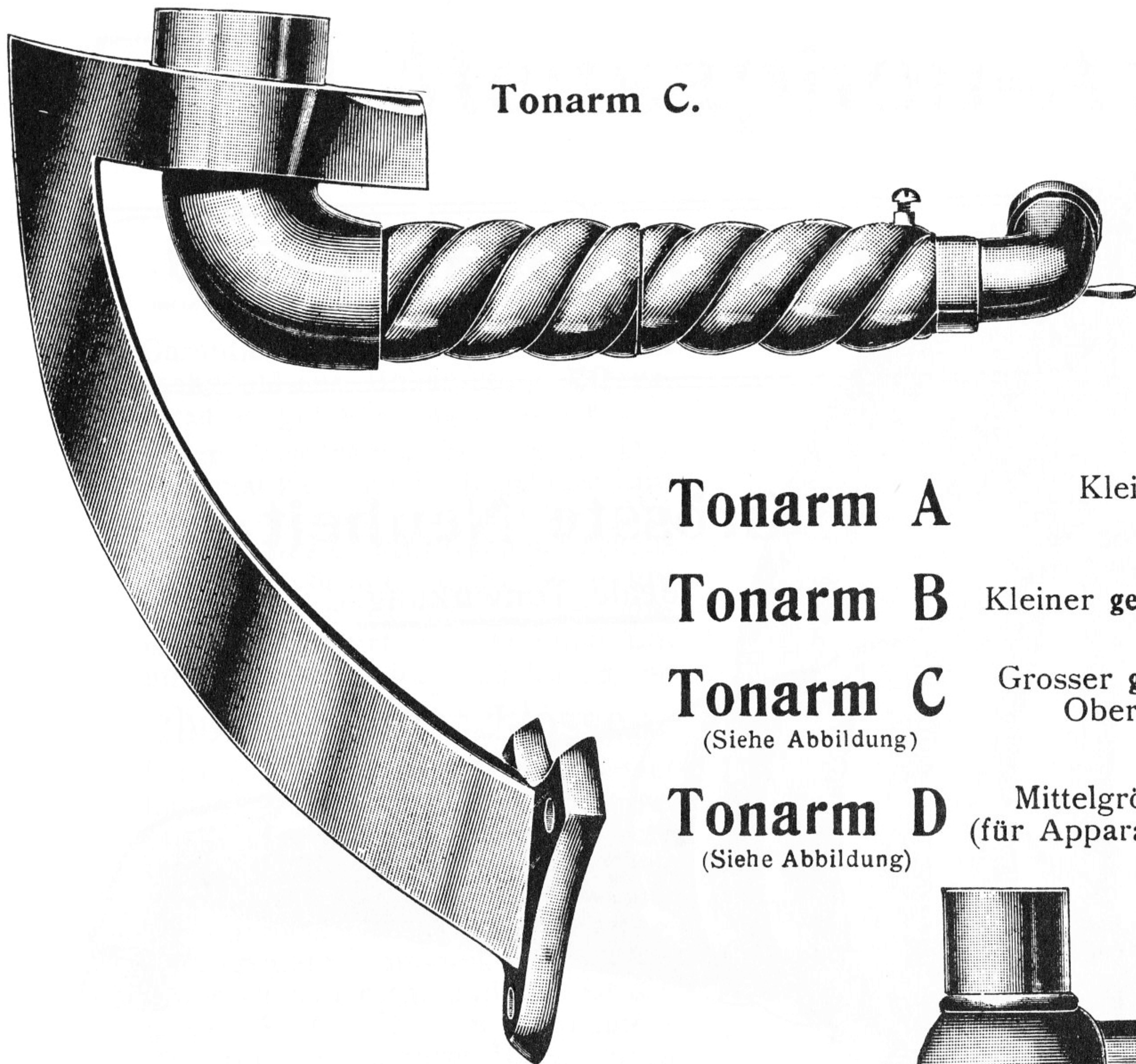
in allen Grössen:

Nickelzink

Messing

Messing vernickelt.

zu billigen Preisen.



Tonarm C.

TONARME

Bei Bestellungen genügt Angabe des „Buchstaben“ A, B, C, D etc.

Tonarm A

Kleiner glatter Tonarm, fein vernickelt
(für billige Apparate).

Tonarm B

Kleiner geringelter, fein vernickelt.

Tonarm C

(Siehe Abbildung)

Grosser geringelter, mit stellbarem
Oberarm, fein vernickelt.

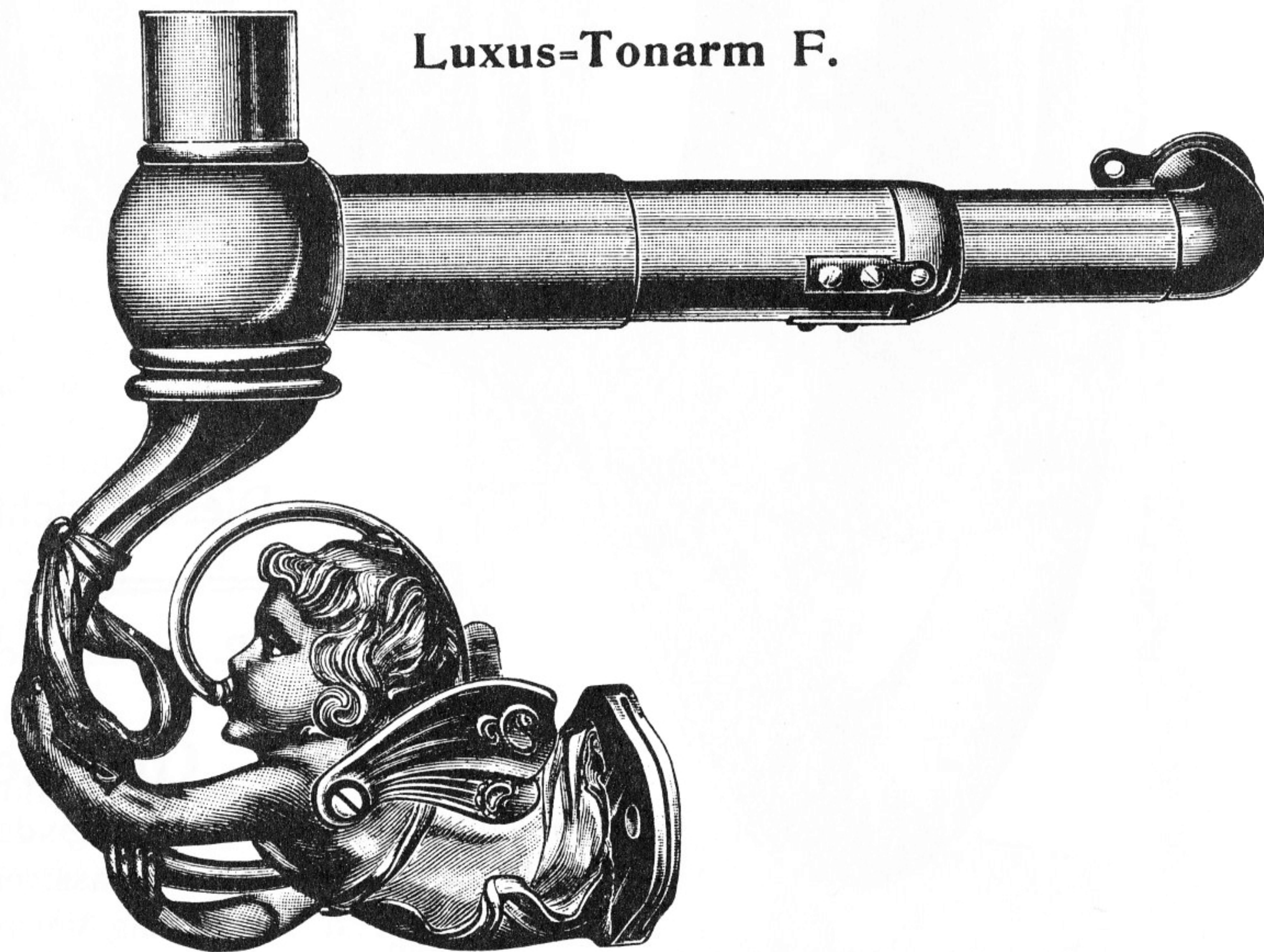
Tonarm D

(Siehe Abbildung)

Mittelgrösse, glatt mit verschiebbarem Oberarm
(für Apparate in mittlerer Preislage) fein vernickelt.

Gesetzlich
geschützt.
D. R. G. M.

Luxus-Tonarm F.



Luxus-Tonarm E

Mittlere
Grösse

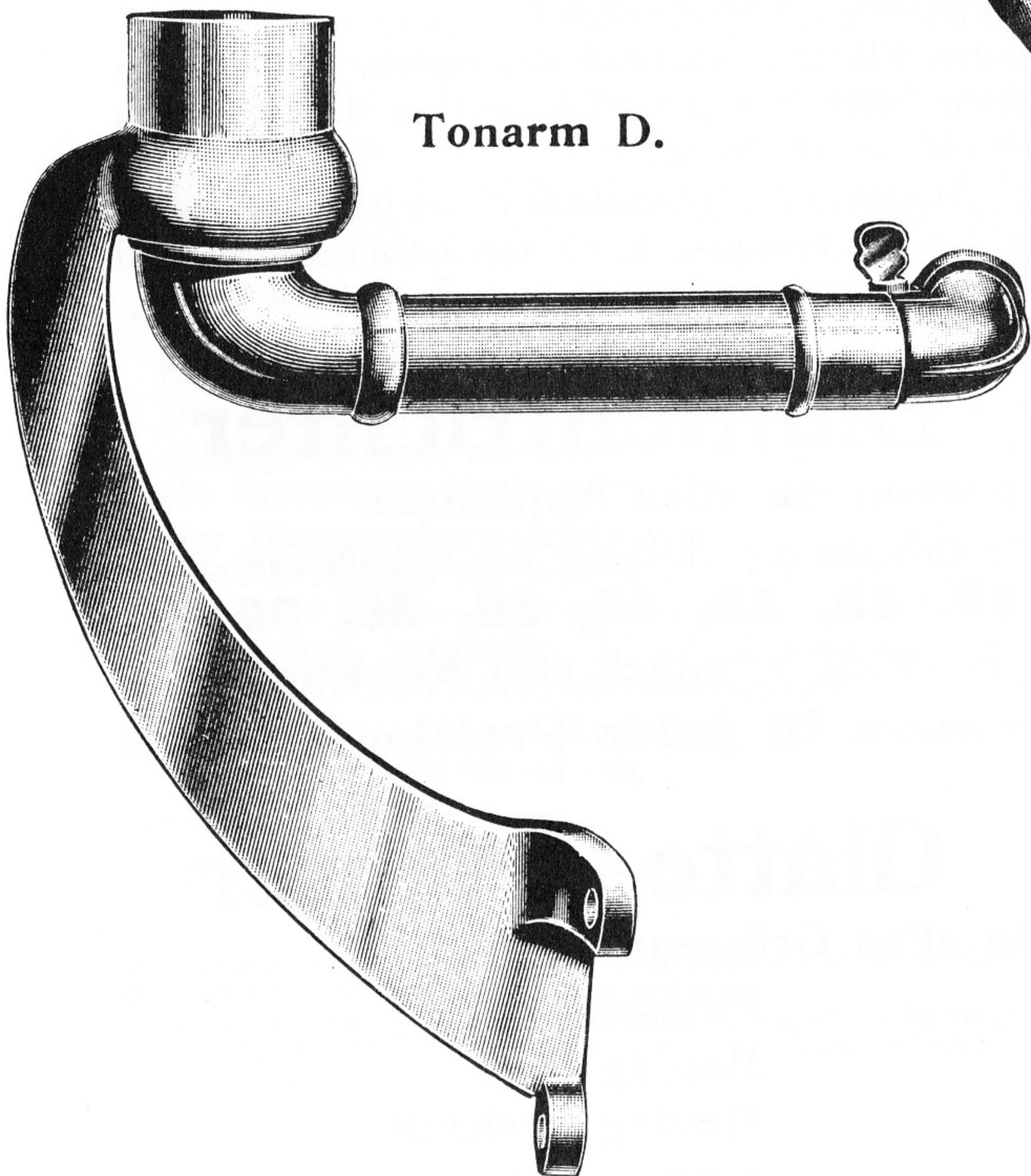
Luxus-Tonarm F

Gross

(Siehe Abbildung)

Gesetzlich
geschützt
D. R. G. M.

Tonarm D.



Diese Luxus-Tonarme bestehen aus einem von Künstlerhand modellierten Sockel in Form eines Engelkopfes, der Posaune bläst und zur Verzierung des Apparates ungemein beiträgt. Dieser Sockel kann auf Wunsch geliefert werden in
1 bronzefarbig, 2. messingfarbig, 3. nickelfarbig.

(Lieferzeit vorbehalten.)

Der Oberarm ist nach phonetischen Gesetzen äusserst wirksam konstruiert, ist ebenfalls verstellbar und besitzt eine Vorrichtung, die es ermöglicht, dass die Schalldose beim Nadelwechsel umgekippt und mit grösster Leichtigkeit gehandhabt werden kann.

Auf Wunsch kann Sockel und Oberarm einfarbig (in Farben, wie oben angegeben) geliefert werden.

SCHALLDOSEN

Bei Bestellungen genügt Angabe der Buchstaben G, H, V, J etc.

Schalldose G Kleines Format, mit **sehr reiner** Wiedergabe (Rand gekordelt).

Schalldose H Grösseres Format, **weicher, schmelzender Ton**, naturwahre Reproduktion.
(Matadorschalldose)

Schalldose V Diese von uns **zuerst** erfolgreich eingeführte Schalldose ist noch wesentlich vervollkommenet worden und **zeichnet sich durch ganz besondere Lautstärke** aus. Es ist die gangbarste Schalldose des Katalogs und ebenfalls **gesetzlich geschützt**.
(Vocalprimadose)

Schalldose J Auch diese Schalldose ist ganz bedeutend vervollkommenet worden und zählt heute zu den erstklassigsten Fabrikaten. Dieselbe ist nach gänzlich neuen Prinzipien gebaut, besitzt eine sehr **erhebliche Tonfülle** und hat darin ihren Haupt-Vorzug, dass sie sowohl für gesangliche als auch orchestrale Wiedergaben **gleich gut** geeignet ist.
(Jubiläumsschalldose)

Schalldose K Dieselbe besitzt infolge ihrer gesetzlich geschützten Konstruktion Vorzüge, welche sie zu einer **Spezialschalldose** gemacht haben.
(Orig.-Columbia-Schalldose)

Schalldose Ex Diese Schalldose gilt in ihrer Wirkung bisher als unerreicht und wird trotz der erheblichen Preisdifferenz gern gekauft.
(Exhibition-Schalldose, Orig.-Fabrikat der Deutschen Gramm.-A.-G.)



LAUF-WERKE

Bei Bestellung genügt Angabe der Buchstaben (S. T. U. etc.)

1) für kleine Apparate

1 Platte durchziehend (25 cm Durchmesser)

Werk S

2) für mittlere Apparate

ca. 1½ Platten durchziehend

Werk T

2 Platten garantiert durchziehend

Werk U

3) für Luxus-Apparate

9 Minuten-Werk

Werk V

4) für Grand-Luxus-Apparate

ca. 8 Platten spielend

(bei einmaligem Aufziehen)

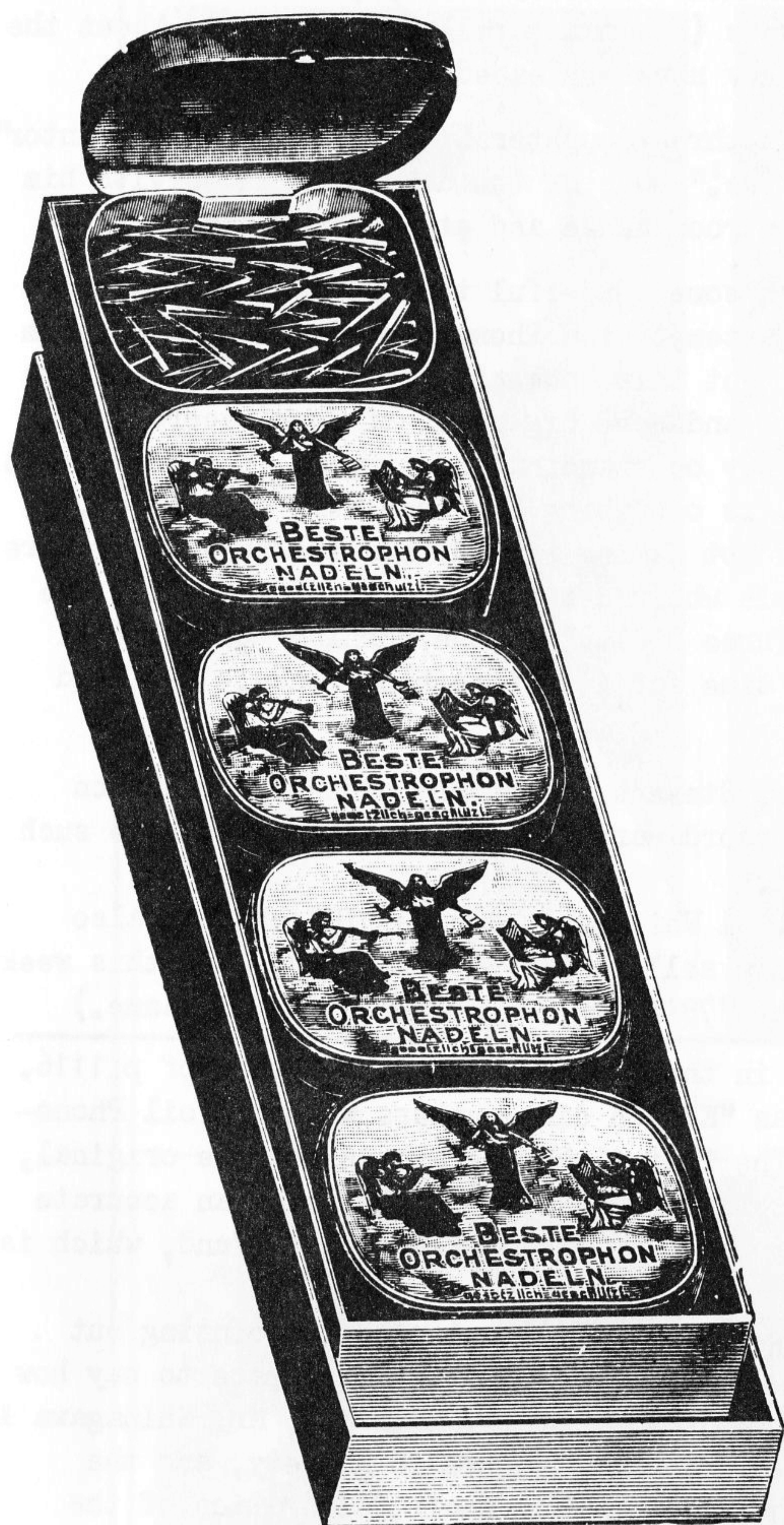
(Das Neueste auf dem Gebiete der Sprechmaschinenwerke)

Werk W

Ueber Einzelteile Spezial-Liste

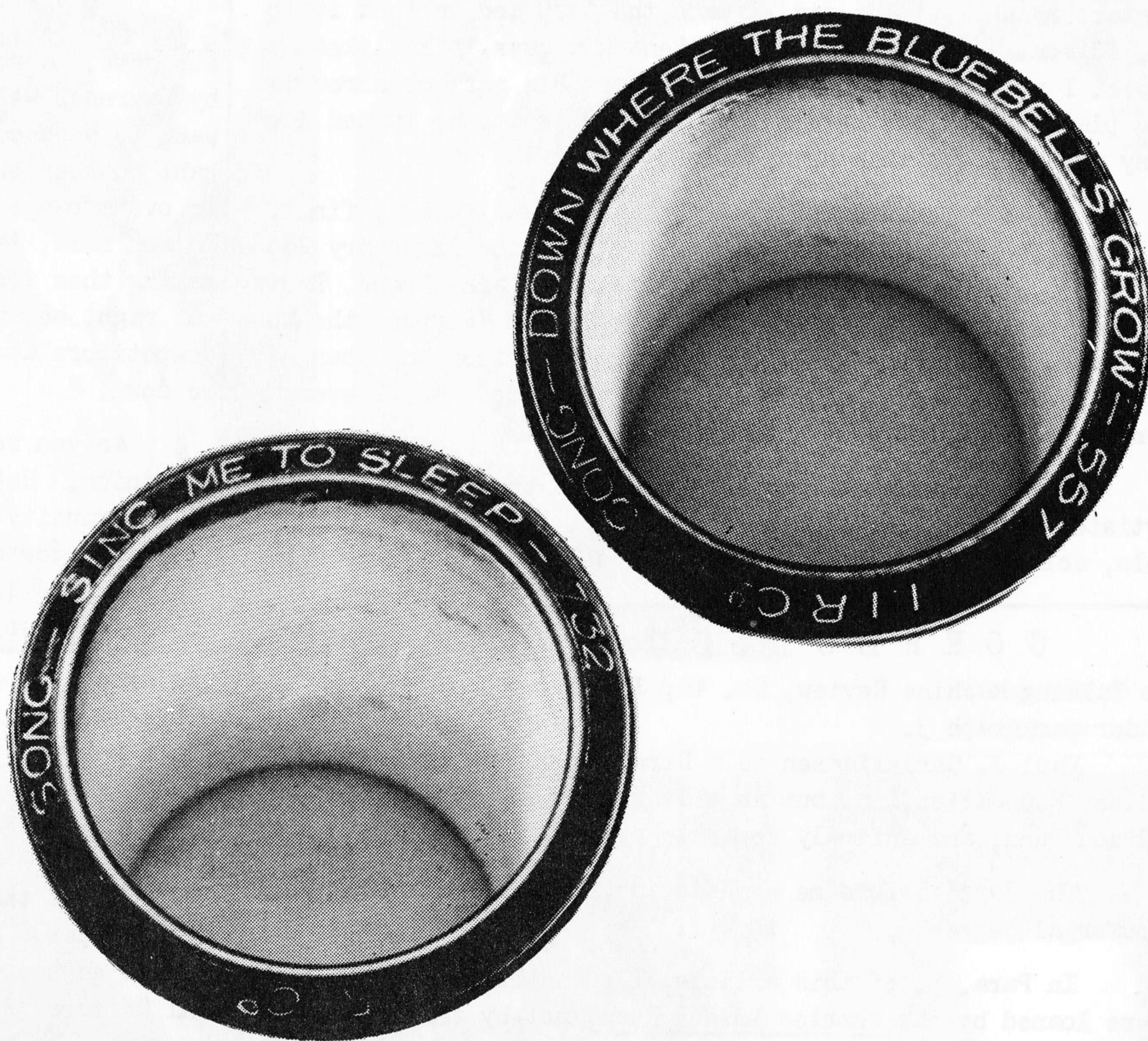
Reparaturen unter billigster Berechnung

Nadeln



The International Indestructible Record Company 1373

Mike Tucker has sent us two excellent photographs of this make of cylinder, enquiring what they are. I must, in reply, refer him to our issues:- No.30, October, 1974 page 190; No.31, December, 1974, page 238; No.34, June, 1975, page 402; No.39, April, 1976, Page 620; where he will find the answers to his query. It all takes too many pages to repeat here or in a letter.



ERNEST L. STEVENS

An interview with Steven I. Ramm

(Mr. Ernest L. Stevens was a pianist and Musical Director for Edison's Diamond Discs.)

"Would you like to meet for lunch someday?" A common question I hear from amny firends. But this time I was being asked by Mr. Ernest L. Stevens, Edison recording artist and Thomas Alva Edison's personal accompanist.

"Sure, I'd love it," I said and within a few weeks, we had set a date and time. Mr. Stevens is a very active and busy person. He still sees sixty (yes sixty!) piano students once each week, at his studio, located in his home in Montclair New Jersey.

I had met Mr. Stevens at the various programmes held at the Edison Site in West Orange and was impressed by the stories he related. Since then I have accumulated a sizeable collection of his recordings, both as a soloist and as a "group leader". Now was a chance to find out more about him.

Over lunch I learned that Mr. Stevens was raised in

Plainfield, New Jersey and attended the Plainfield High Scho School. He played quarter-back for the football team. He had a cripled mother who was confined to a room upstairs at home. "In the afternoon we had football practice," he said. "But I was taking piano lessons and was supposed to practice piano. So I hired a kid to come in to practice for me (since) my mother didn't know the difference." The football team had a winning season.

While in high school, his family moved to Montclair N.J. "I became so despondent," he remembers, because I had so many friends in Plainfield. To come to Montclair and start all over again was quite a job." He finished high school in Montclair High School and then attended Berkley College for Music in Boston for a short period.

While in college Mr. Stevens saw an advertisement in the Newark (N.J.) Evening News: "Pianist wanted for organisation just started." It transpired that it was the Artempo Music Room which made player piano rolls. He made rolls for

for the company and got to meet a gentleman named Salyor who invented the rolls. Mr. Salyor sold his machines to the Rose Valley Musical Company in Rose Valley, Pennsylvania. Mr. Stevens went to work there for five years. Then he went back to Artempo, but they soon were out of business ("Not on account of my playing", he says). He continued making rolls for both Aeolian and Golbranson.

"I was playing with a pick-up orchestra," Mr. Stevens continued. "The saxophone player was a nephew of George Werner recorder for Edison. He said, 'Why not go make a test, I'll contact my uncle.' He did. I made the test and he took it to Mr. Edison. The old gent said, 'Send him over.' He liked my touch. I wasn't a pounder; pounding hurt his ear. He hired me. I'd play a number and he'd approve or reject it. He turned down many more numbers than he accepted."

Mr. Stevens went to work for Edison and formed, first, his trio; then, his orchestra (which included the legendary Red Nichols). The basic trio was Red Thrall and Mike Arons. Their biggest hits were "All or nothing at all" and "Suppose the Rose was you". Mike Arons was the engineer for Edison and when he was fired from his job, that broke up the trio. Mr. Stevens remembers he had three of four trios.

Ernest L. Stevens had a great solo career as a recording artiste. "Three O'Clock in the morning", his best known piano solo, sold over 400,000 copies, a big sale at the time. Other

hits included "Nice and nifty" and "My Pet". About the latter Mr. Stevens remembers, "He (Edison) was in Florida when I recorded that and the committee passed it. He never would have -too jazzy!". In addition to using his own name, he recorded under such "nom de plumes" as Herbert Jones, Franz von Volkenberg and Tsenre Snevets (his name spelled backwards). About the last, "Really, but they never released it."

Mr. Stevens has three daughters. "A regular Eddie Cantor" he jokes. "He had five!" One of the daughters lives with him in his large eighteen room house and studio in Montclair.

Mr. Stevens has some wonderful thoughts on many varied subjects. A recent attempt at a Phonograph Centenary program by Lawrence Welk brought this comment: "Mr. Edison said if you want to be successful and have big sales of your records, you want to keep the melody outstanding and simple. You don't want to overarrange which is one thing Lawrence Welk doesn't do. Edison said, 'You're not making records for the musians, you're making them for people who understand music and love it.' He was right because "Three O'Clock in the morning" outsold all competitors at that time and it was nothing fancy. He held me down!"

As you see, Mr. Stevens is not any ordinary luncheon companion. He's extraordinary. I'm very anxious to have such an opportunity again.

(Editor's comment= Paul Whiteman's "Three O'Clock" was also simple; was also a big seller, and was even requested this week by a listener to the "78's for 78" local radio programme.)

C O R R E C T I O N

to Talking Machine Review, No. 48, 1978.
Under paragraph 3.

Paul J. Christiansen is a Director of the Thomas Alva Edison Foundation, Inc. but is also President of the Charles Edison Fund, and entirely separate organisation.

The "Dr." before me name is incorrect. I do not have doctorial degree.

In Para. 5. of this article, the instruments mentioned were loaned by the Charles Edison Fund, not by the Edison Foundation. Also from the Charles Edison Fund was the

telegraph repeater in the foreground at the bottom of p.1116. This is described as "Edison disc-cutters with Tinfoil Phonograph behind it." The Tinfoil Phonograph is not the original, as is shown in "From Tinfoil to Stereo," of which an accurate replica was also furnished by the Charles Edison Fund, which is not shown.

I hope that Mr. Nagasawa will not mind my pointing out this matter. May I also occupy a little more space to say how much I enjoyed the hospitality of Mr. Nagasawa, Mr. Shinagawa & all Officers & Members of the Japan Audio Society, and the honour of being their Guest during their celebration of the Centennial of Edison's Phonograph.

BOOKS REVIEW

E Bayly

Edison Disc Recordings

by Raymond Wile.

Upon the news that Raymond Wile's book listing the Edison Disc Recordings was to be published, we interrupted our own listings in order not to clash.

Copies have now been received here. The book runs to a formidable 427 pages, listing all of the Edison discs as issued, in numerical order. They are arranged in the various numerical series of U S A domestic series, then the 16 "foreign language" series.

The book then goes on to list the laterally cut discs, the long play records, demonstration discs and experimental types.

The information on each page is tabulated under catalogue number, coupling date & issue date, catalogue cut - out (i.e. deletion) date, serial matrix number, title and artiste(s). The coupling date is that on which the approp-

riate committee decided which matrices were to be coupled to form an issue.

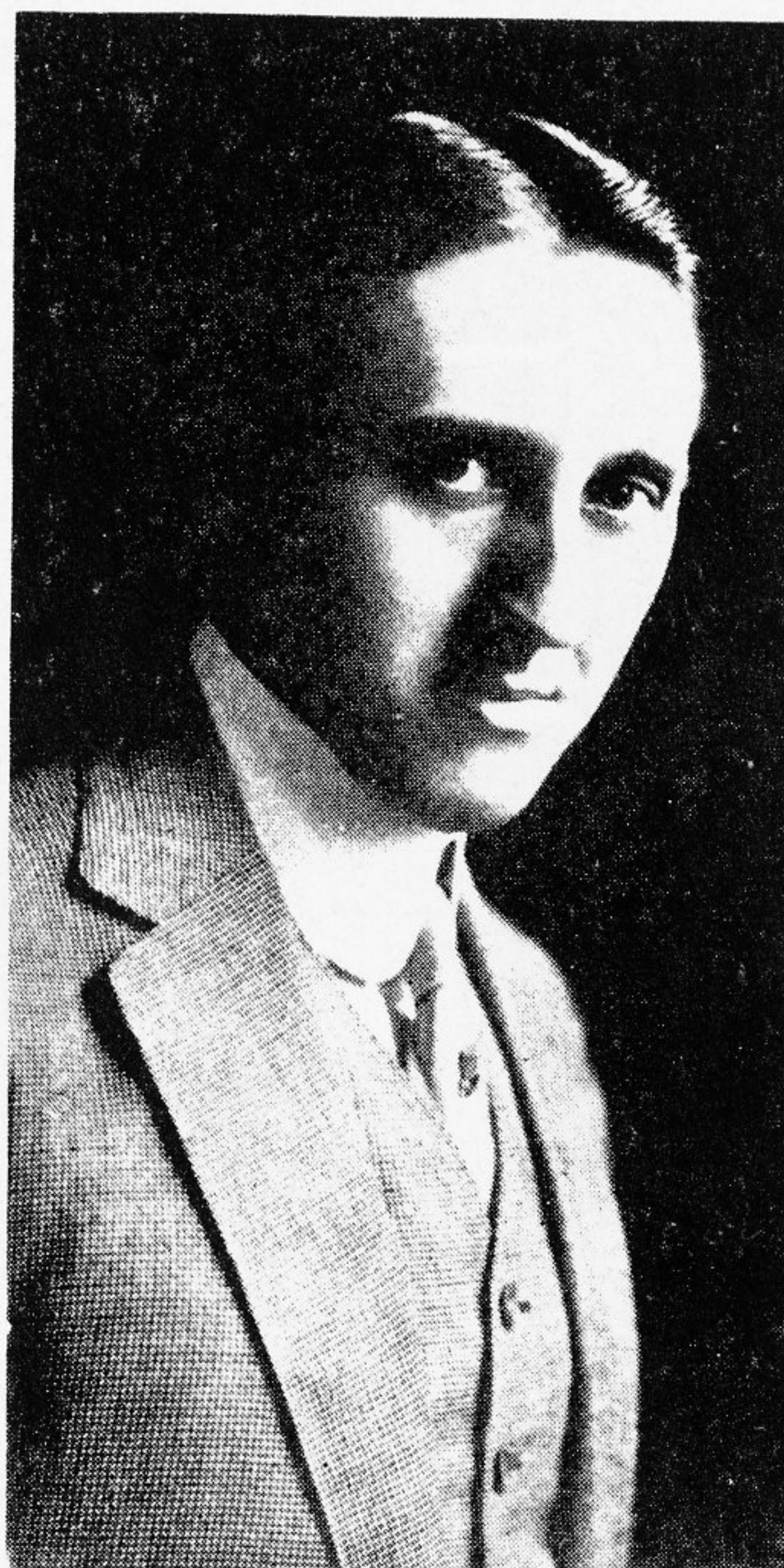
In the past, various incomplete attempts to list Edison's Discs have been published to an unsuspecting public, so it is wonderful news that the U S A governmental department responsible for maintaining the "Edison Site" at West Orange has at last published this excellent, really complete list by Raymond Wile, in good clear type on pages 11 x 8½ inches.

It is available retail from Eastern National Park and Monument Association, Edison National Historic Site, Main Street, West Orange, New Jersey 07052 @ \$12.95 plus postage. (I cannot tell you the U S postal rate, but the weight is about 2½ kilograms, so you can reckon it from there).

It is available from The Talking Machine Review @ £8.70 (which includes bank charges, postage from USA and postage-80 pence- from us to you).



Merle Alcock
Contralto



Vernon Archibald
Baritone



Vincent Bach
Cornet



Ida Gardner
Contralto



Fred Bacon
Banjo



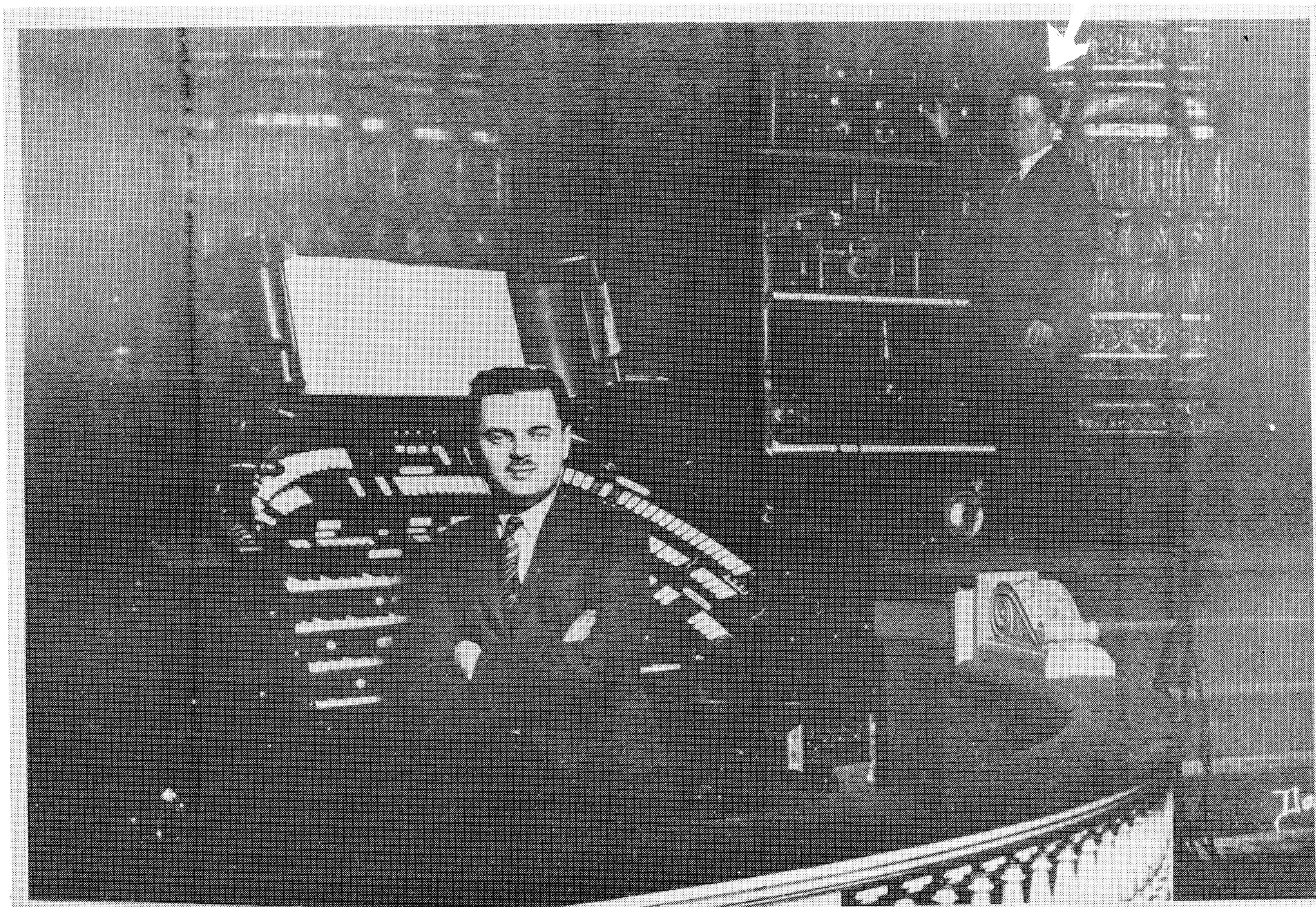
Edna Bailey
Reader



George Vilton Ballard
Tenor



George Hamilton Green
Xylophone



Jesse Crawford with Orlando Marsh on stage at the Chicago Theatre, 1924.
Marsh Laboratories issued the world's first electrical recordings on the Autograph label in 1924.
They were of organ solos by Jesse Crawford & Milton Charles, and piano solos by 'Jelly Roll' Morton.
This photo was used on page 180 of Dr. John W. Landon's "Jesse Crawford, Poet of the Organ; Wizard of the Mighty Wurlitzer", published by Vestal Press (of Vestal, N.Y. 13850 - also available from us).
Original photo is the property of Tom Bhend, editor of "Console Magazine".
(In our caption above we discount the 'Burial of the Unknown Warrior' records as not being on sale as regular commercial records.)



COMM. FRANCESCO
MARCONI

Tenore).



AMELIA PINTO (Soprano).

CHRISTMAS with PICKWICK

Christmas is not a prerogative of any one person, so Pickwick records is able to offer us a choice of singers to suit our various tastes... Mario Lanza, Perry Como, Elvis Presley, Jim Reeves. We are not told the original recording dates of these issues, some of them began in the 78 rpm version, even if not, the artistes were all recording then.

Of our choice I prefer the Mario Lanza for his selection is more truly of hymns and carols, Joy to the World, The first Noël, We Three Kings. O Holy Night I had previously known as 'Cantique de Noël' - as Caruso fans will have. A modern prayer 'Guardian Angels', being Gerda's words set to the delightful tune of Harpo Marx. I enjoyed being introduced to this This is Christmas with a voice of authority, though I find the transfer to LP a little strident.

The Elvis Presley collection is a mixture of simple sincerity when singing such as Silent Night, Oh Little Town of Bethlehem, and the secular If every day was like Christmas and Mama liked the roses. Santa Claus is Back in Town is basically a Negro Blues, and would be better left to folks like Joe Turner. Somehow, I find that his White Christmas jars. I prefer it smoother approach of Bing Crosby or - -

Perry Como who includes it in both his 2-record set & the single LP Both are aimed more at the younger members of the family, but include songs to delight the adults too, Jingle Bells, Rudolf the Red Nosed Reindeer, Frosty the Snowman, Winter Wonderland. A selection of hymns and carols is woven in to a "Story of Christmas" with Mr. Como as Narrator. C-H-R-I-S-T-M-A-S spells out the word with a Christian meaning for each letter. This is a pleasant selection of religious and secular.

Jim Reeves also includes White Christmas, Jingle Bells, Christmas, Little Town of Bethlehem, O come all ye faithful and Silent Night. There are also modern songs like Mary's Boy Child, An Old Christmas Card and Señor Santa Claus and Merry Christmas Polka. Mr. Reeves offers a sincere mix of religious and secular in his inimitable deep Texas voice.

Whichever is your choice of singer, I am sure that you will enjoy these economical records distributed by Pickwick. If you're watchful, you may see them in your neighbourhood "cash & carry" stores even cheaper. They are - Mario Lanza - on Camden CDS 1036

Jim Reeves - on Camden CDS 1160

Perry Como - 2 LP set - on Camden PDA 027

single LP - on Camden CDS 1113

Elvis' Christmas Album - on Camden CDS 1155

'Orchestral Favourites' by Jack Hylton's Orchestra.

I was rather surprised when I received this, for although I knew that Jack Hylton included more serious items in his stage repertoire and have found his selections of musical comedy hits etc., had never seen his Nell Gwyn Dances 1, 2, 3 by German, nor the Henry VIII Dances No.1.

We also hear two lesser-known pieces of Eric Coates, The Selfish Giant and The Three Bears. The Grasshoppers' Dance of Bucalossi is more familiar as is Ravel's Bolero.

We have said in these pages previously that many people would never have been introduced to serious music were it not for an introduction from a band. Thus those such as Jack Hylton or Paul Whiteman had a valid reason for including this type of music in their repertoires. But I do not really approve of Chaminade's Scarf Dance or Easthope-Martin's Songs of the Fair as foxtrots. Arrangements for dance bands playing straight, even of Rachmaninov's Preludes - C Sharp Minor & G minor, can be interesting, but a change of tempo loses the whole mood and expression of the original. I'll tolerate different voicings instead of strings, but am put off by them galloping!

Nevertheless, apart from my two complaints, this is an interesting and entertaining re-issue, well transferred from the originals by Chris Ellis & Peter Brown, with excellent sleeve notes by Ralph Harvey

World Records SH 269

'Great Songs from Disney Movies' by British Dance Bands

Prior to 'Snow White' Walt Disney movies were "shorts" of Mickey Mouse and others who were generically lumped into "Silly Symphonies", which included The Pied Piper, The Three Pigs and The Grass Hopper & the Ants, etc. These are recalled here by George Scott Wood's orchestra and Henry Hall's.

Chick Henderson, with Joe Loss, reminds us of Ferdinand the Bull. Then we have six of the tunes from 'Snow White' when the bands are joined by Harry Roy, Carroll Gibbons and Jack Harris. The vocal of the latter's Some Day My Prince will Come is sung by 'Unknown' who sounds to me like a trained concert singer a little insecure crooning. The other songs from 'Snow White' are sung by Anne Lenner, Niela Goodelle and Bill Currie.

From 'Pinocchio' are Give a Little Whistle, Little Wooden Head played by

Joe Loss and Carroll Gibbons, with Anne Lenner for the second song. The Six Swingers of George Scott Wood interpret Turn on the Old Music Box amusingly

Dumbo and Bambi are briefly recalled by When I see an Elephant Fly - Joe Loss and Chick Henderson, and Love is a Song - RAO Blue Rockets and Glenn Martin.

Although one likes to remember the setting of the songs in the context of their films, the performances by a band in a studio often sound superior for the soundtracks sometimes left much to be desired, Snow White herself suffering sadly in this respect.

Again ably transferred by the Chris Ellis & Peter Brown team.

World Records SH 268

Home Made Jam Vols. 1 & 2

This is a happy collection of "Jam" i.e. tunes played with jazz-influence by small groups of British musicians during the period 1935-38, but we are not told if they were improvising while recording. They all sound so fresh.

Hugo Rignold, Eric Siday & Reg Leopold, more frequently remembered today for their orchestral work, prove themselves to be competent and pleasing as 'hot fiddlers'.

The remaining groups consisted of personnels drawn from the British Dance Bands of the time. Prominent among them was Freddy Gardner, who played any reed instrument. Under his own name with rhythm accompaniment he plays, After You've Gone & Nobody's Sweetheart. He also plays as one of the Four Stars and Bert Firman's Quintuplets of Swing. The vocals of the first group are sung by George Evans, himself a competent 'reed man' and the Quintuplets also including another violinist, Cyril Hellier giving a good account of himself

Essential to such groups is the pianist, who besides playing solo spots is required to assist keeping the rhythm while filling bass chords. The roster of famous names in this set includes Arthur Young, Stanley Black, Felix King Phil Green, Cecil Norman, Billy Munn and Jack Penn.

A sextet with a pseudonym of 'The Swingtimers' and vocalist Sam Costa played four excellent numbers in the Regal Zonophone studio And even Sherlock Rust cannot tell us who they were.

Trumpeters heard making their Jam include Duncan Whyte, Norman Payne, Frenchie Sartell and Lew Davis trombone. The groups are mostly string or reed oriented. Max Abrams, Jock Jacobsen and Max Abrams are the principal drummers heard.

So this 'set' of two individual LP's proves that our British musicians were as competent as jam-sessioners anywhere whether playing standard dance tunes or originals upon which to improvise.

A very pleasant surprise in all senses of the expression.

World Records SH 296 & SH 297

Noël Coward - The Master

Fortunately this Master recorded substantially so that we are able to wallow in the nostalgia of them, or if more objective, enjoy the wit and occasional cynicism of the lyrics - and always melody in the tunes.

The first record also features Gertrude Lawrence largely as well as Coward himself. Spoken scenes as well as musical are included in 'Private Lives' and 'Tonight at Eight'. 'Pacific 1860' includes His Excellency Regrets when he wishes he could give the real reason for his inability to attend a function, and Uncle Harry who went to the Pacific Islands to be a missionary but who abandoned it after various witty ruses of the native ladies who successfully presented themselves to him minus their 'Mother Hubbards'.

On record two - all songs but one sung by Noël Coward, some by other composers. Of them I did not remember, It's Only You composed by Carroll Gibbons, who provides the piano accompaniment. Cole Porter is represented by You'd be so nice to come home to. Jerome Kern's music is heard in You were so young, Just Let Me Look at You and I'm Old Fashioned.

Coward sings several of his own compositions, and owing to his manner I still can't decide whether Don't Let's Be Beastly to the Germans was well or cynically-intended. One remembers the situation early in World War II that led to his Could You Please Oblige Us with a Bren Gun? - very often the Home Guard having no other weapon than an arm-band. Slight fun is poked at the 'Establishment' in Imagine the Duchess's Feelings. Two medleys with the Cafe de Paris Orchestra include ten of his most famous songs.

An enormous surprise comes right at the end with Peter Pan, from 'Tails Up' is included, sung by Bessie Jones supported by George Baker and Ernest Pike, recorded in 1918. This is delightful, and one assumes that Coward was too little-known then to record. Both he and Ivor Novello each had only one song in the review - grudgingly inserted by André Charlot the impresario. This set proves the way in which Coward "Made them eat out of his hand" later. An excellent reissue for devotees of the musical stage.

World Records SHB 50

The Great British Dance Bands play the music of

Noël Coward

I like this series which presents bands contemporary to a composition playing the songs of one (or a team of) writer (s). It shows the natural progression of his work.

In this collection we begin acoustically with Russian Blues played by Jack Hylton, and Specially for you & Poor little Rich Girl both played by the Savoy Orpheans (led at that time by Debroy Somers). Although these are good arrangements, well recorded, the first tune recorded electrically in this set at once shows the improvement of the "new system". **see footnote

It is I'm Mad About You by Al Starita & the Piccadilly Band followed in just as lively fashion by his brother Ray's band in Teach Me to Dance Like Grandma. Jack Hylton sounds very like Paul Whiteman and his Rhythm Boys in A Room with a View - complete with cymbal clashes. The same band contributes a selection from 'Bitter Sweet' with an especially fine trumpet solo in Dear Little Cafe and vocals by Sam Browne, who also sings the oddity Half Caste Woman with Ambrose. Jack Payne plays the 'Mirabelle Waltz' immaculately

Ray Noble adds some excellent arrangements for The Younger Generation, sung by Al Bowlly, and a selection from 'Words and Music' Opening the latter listen especially for the originality of the setting of Something to do with Spring, of which the oboist is thought to be Leon Goossens. He is heard again in the same selection.

Carroll Gibbons and Jackson round off the proceedings with Mad About the Boy and Most of Ev'ry Day respectively.

Noël Coward was a master of melody and lyrics and here we have the British dance bands providing a first class tribute to him with first class arrangements. World Records SH 278

Billy Bennett

'Almost a Gentleman'

Here we come to a great exponent of comedy, parody, nonsense with a fine command of English, which he misused and mangled, yet he could use his language to introduce the unexpected comic imagery.

If you have the record sleeve in front of you to look at him in costume, the whole becomes very alive. Dressed in full evening dress, but which had short trousers, shabby 'dicky', battered top hat and dirty army boots - he was truly 'Almost a Gentleman'; This was all set off by his raucous voice. Although it is said that some of his material on stage was a little 'blue' it is not evident on records.

The nearest he gets to singing is heard on I'll be Thinking of You, and in the choruses of Please Let Me Sleep on you Doorstep Tonight.

Many of the 'tracks' on this record are spoken unaccompanied, where there is accompaniment, the nearest Bennett comes to singing is to speak on different pitches

You have to listen carefully, for the record doesn't pause for laughter from the audience, or to think of the imagery or reference to what was some item of news at the time.

I cannot describe the songs or recitations - you must buy the record to enjoy it for yourself. Some of the titles are My Mother doesn't Know I'm on the Stage, Ogul Mogul, No Power on earth, She was Poor but She was Honest, Christmas Day in the Workhouse, The Club Raid, She's Mine all Mine, The Green Tie on the Little Yellow Dog.

An excellent memento of a great individual of the Music Hall.

Topic 12T 387

The Georgia Melodians Vols. 1 & 2.

On two LPs we have the complete issued recordings of this group which recorded for the Edison company in 1924 - 1926 and which consisted of eight to ten musicians, being led by Charles Boulanger.

The 23 tunes released reveal it to be a 'hot' dance band whose musicians were allowed 'jazz breaks'. Many of these tune are forgotten now, but you will recall Yes, Sir, That's My Baby, Charley My Boy, Red Hot Mama (made famous by Sophie Tucker, Everybody Loves My Baby, Red Hot Henry Brown (for which Vernon Dalhart sings the vocal here). Jazzfans will also know San, and Teapot Dome Blues.

This is a very competent band although its personnel is little known either outside the Edison studios as individuals or as a band in the history of such things.

These records have been copied from Edison Diamond Discs by John R. T. Davies, and I think they are the best dubbings of issued discs of this type I have so far heard. They are excellently clear and 'forward', amazingly so when one recalls that they are acoustical recordings. All Edison fans must buy at least one volume to hear what can be achieved from Edison discs.

Retrieval FG 403 and FG 405

STANFORD - The Complete Recordings

Stanford was born in Dublin in 1852, and his association with the Cambridge University Musical Society, where he began composing, gained him a Professorship at the Royal College of Music in 1883. His contributions to music were recognised by a Knighthood in 1902.

This LP record re-issues all of the recordings which Charles Villiers Stanford conducted himself. Side one is purely orchestral and recorded for the Gramophone Company at Hayes on 6th. Nov. 1916.

It opens with the short but lively Overture to Shamus O'Brien, a comic opera first produced in 1896. From the Suite of Ancient Dances of 1895, we hear Sarabande, and, Morris Dance. His opera 'The Critic' was first performed in January, 1916, so when The Masque was recorded it was a very new work. The Irish Rhapsody, heard here only in abridged version is in the idiom of Irish Folk Music.

Side two has Harold Williams singing Stanford's setting of Sir Henry Newbolt's verses 'Songs of the Fleet'. The recordings are very forward for the voices, but the accompanying music is a little distant, as one expects of an accompaniment. The music suits the mood of the verse. These were recorded by Columbia late in 1923, Sir Charles dying in March, 1924.

As the writer of the sleeve note, R. Michael Plant, says, the record shows that Stanford's orchestral music deserves better than complete neglect. It is in fact a fine tribute to Stanford himself.

Pearl GEM 123

(Available from Pavilion Records, 48. High Street, Pembury, Kent TN2 4NU)

Percy Grainger - piano solos

The young Australian Percy Grainger moved to London with his mother in 1901, where his most important influence was Ferruccio Busoni, who had been very impressed with his ability.

Grainger's own interest in British Folk Music and compositions in the folk idiom, although important, cloud the vision of his performance of the music of others.

Fortunately he committed his art to 78 rpm records, which may now be heard on this Pearl LP. It reveals his to be a wonderful technician bringing a fresh view to his interpretations. His recordings of Grieg's To Spring, and Wedding Day at Troldhaugen are important because Grainger spent time with the composer at his home in 1907, being a great friend.

Some of the pieces had to be cut to fit the original 12-inch recordings. One hears some brilliant fingering, especially in Debussy's Toccata from 'Pour le piano' and Liszt's Hungarian Fantasia.

His own interpretation of his own works is like bringing new life to them - after one has heard so many 'hack' versions over the years. But, right at the very end of Shepherds Hey he makes a 'fumble' - perhaps the recording engineer had made some sign about finishing! Despite this minor flaw, this record reveals Grainger's virtuosity as a pianist to the world.

Pearl GEM 143

Wildflower & The Student Prince

(Original London Cast Recordings)

Louis Sterling and his Columbia Company in London were very "quick off the mark" in many instances as Sterling was able to make spot decisions himself without being bogged down by committees, etc. He must have been informed ahead from New York about "Wildflower", or attended rehearsals for the recordings were made at least 3 weeks before the show opened at the Shaftesbury Theatre on 17th. February, 1926. With very tuneful music by Harbach-Hammerstein II-Stothart-Youmans, it is surprising that its run in London was only 115 performances (in New York it was 477).

The principal songs are Wildflower, Bambalina, April Blossoms, There's Music in our Hearts, I can always find another partner, Goodbye little Rosebud.

The principal singers are Howett Worster, Kitty Reidy & Evelyn Drewe, so it deserved a longer run. Oddly, it is not well remembered today. I am sure that you will enjoy the music.

Romberg's "The Student Prince" by contrast, is frequently revived in major theatres and done to death by amateur companies. It is thus interesting to get back to the original cast recordings, taken 23 days after opening.

It opened at His Majesty's Theatre on 2nd. February, 1926, but owing to a prior timetable it ran for only 96 performances, but was soon revived.

The principals were Allan Prior (shortly replaced by Harry Welchman), Rose Hignell, Herbert Waterous, Lucienne Harvel & John Coast. 'Leading' students were Raymond Marlow, Paul Clemon & Olaf Olson.

All of the songs are known - so suffice it to add well sung; Allan Prior's voice sounding stronger on record than the romantic strain of Welchman. You'll greatly enjoy these souvenirs of the musical stage, which have been well transferred by the 'team' of Chris Ellis & Peter Brown.

World Records SH 279

BOOK REVIEW

The complete reference guide to Westerns of the sound era - 'Shoot - em - Ups'

by Les Adams and Buck Rainey

1379

The quantity of "westerns" seen weekly on television is a mere drip in the ocean compared with the number that have been made since the film industry began.

The number made since talkies began is itself formidable. This is evidenced by the fact that this book details only the American-made and the reference numbers in this book total a monumental 3,339 up to going to press in 1977.

By now, most of you are familiar with "discographies" - this is the equivalent "western filmography". The films are listed chronologically, and under each is the name of the company which made it, date, and running time if known. Then follows a listing of the actors/actresses, the director & producer.

Each year is introduced by a general and perceptive essay to set the scenes, as it were, and note any new innovations occurring during the year, or fresh trends. The superior films are spotlighted.

OFF THE RECORD

No. 1. of an occasional series of transcriptions from 78 rpm records of special interest.

'The Man in the Ditch' by Edgar Wallace. Narrated by the author
(With acknowledgement to the copyright holders of the Wallace estate)

I am going to tell you the story of the man in the ditch.

I was returning from Cheltenham by road one wintry night. As I came through the village of Winthorne I very naturally slowed my car. The last time I was here I'd seen the end of the Sullivan-Kennedy feud: there was the house on the outskirts of the village, a long, ugly cowshed of a place which the two Sullivan boys had built and where the family had lived after they'd found London too hot to hold them. Why they went into Oxfordshire, nobody knows; but to this house they had enticed the two Kennedys and had killed them. It was a sordid business such as a reporter meets with in the course of a day's work.

Originally the Sullivans and the Kennedys had lived in the Borough, the district south of London Bridge. What started the feud, I don't know: it came out at the trial, but it's not important - these things never are. I stopped the car and looked at this nasty little house; there was no light, no sign of life. I wondered what happened to the ferocious sister who been carried screaming out of court a month ago when her brothers had been sentenced to death: and I wondered if the feud was still operating. I let the car run on and was glad when the house was behind me - it gave me the creeps. It always did.

A few minutes later, I struck a deserted stretch of road - you know the place, it lies near Wilton. I didn't see the other car until I was almost abreast of it. It lay drunkenly over the side of a ditch, its radiator smashed, the body crumpled. And then I saw the man.

He was crouching down behind the machine and at first I thought he was dead, and I pulled up my car in little more than its own length. I carry an electric torch in my pocket and with this I located the wreck. As I focussed the lamp, I was startled to see a face come up from behind the hood. It was the

The category of "western" has been broadly fitted to include the 'Northwest', 'colonial frontier' and 'country' types in order to cover the definition for the majority of enthusiasts, even though some "purists" may disagree.

There is an alphabetical index of film titles, but no index of actresses/actors. When you see the size of this book you will know why. Perhaps such an index could be compiled in the future by an enthusiast desiring to fill in some time on something to help posterity.

The book is beautifully printed on very good paper with pages about the size of this magazine, but running to 633 of them. Many illustrations are included, the first 40 pages are about the silent years 1903 - 1927 and include pictures of silent favourites.

This is an excellent reference book for the filmfans among you. Its cost is \$30 from Arlington House, 165 Huguenot Street, New Rochelle, New York 10801 - and is also available through the Nostalgia Book Club of the same address.

JOHN GOSLIN

white, peaky face of a man. He was unshaven: and when he opened his mouth, and I saw his ugly teeth, and heard his hoarse voice, I began to regret that I'd ever read the story of the Good Samaritan. He glared at me for a moment and spoke:

"You're asking for trouble, ain't you?"

He'd hardly said the words before I heard the sound of an explosion and a bullet came nearer to my face than I ever want a bullet to come again.

"Put your light out," he said. He spoke like a Cockney and his voice was urgent. I put the light out.

"Come into the ditch and she won't get yer."

"Who?" I asked.

"The Sullivan girl. She's behind that gate on the other side of the road," he said.

I followed him into the ditch, the water up to my knees. It was unpleasant and when somebody fired another shot in our direction, it was less pleasant.

"There's a stone hut, or something . . ." he said wading along. "It's in that field. . . Oh, them Sullivans, they're hot" So the feud was still raging; and this (I presumed) was a member of the Kennedy faction.

The we reached a gap in the hedge and scrambled through. I could now see the hut, a roofless building with low walls. All the time we moved, he grumbled in a low complaining voice:

"It's the car I mind - bought it a month ago from a feller for twenty-three p'uns ten. . . This comes of trying to save car fares."

I looked back: my own machine was still standing by the side of the road where I'd left it.

"She didn't get you - you're lucky. She 'ad a wire across the road - and broken glass. I got both."

"How d'you know it was the Sullivan girl?" I asked.

He chuckled at this.

"Saw 'er, just as she loosed orf at me. Senn 'er before too. She came to me when I was in Gloucester doin' a job, and tried to scare me. I was mad to come this way, through Winthorne. I forgot them Sullivans lived here." All the time we were speaking, he was peering over the broken wall into the darkness.

"You're one of the Kennedy crowd, are you?" I asked.

He gripped my arm suddenly

"Keep down", he whispered. "She knows we're here. She's coming through the hedge."

I crouched by the wall and heard nothing but the patter of rain and the wind. Then a voice spoke, a woman's.

"Come out you dirty murderer."

I saw a hand come up over the wall and in it, the outline of a Browning pistol. In a flash my companion had gripped the wrist. I heard a scream, and the pistol dropped on to my foot.

"Come and help me hold her", he shouted as he scrambled over the wall. I went out but I didn't help him much: it was like grappling a tornado. But he held her tightly enough and I put the light of my lamp upon her face.

She might have been good-looking: probably was, in normal times and now she was like someone insane. She shrieked and screamed but said nothing that was recognisable as human speech.

"She's only got one gun", said my companion with greta satisfaction. "These Sullivans are hot. Gunning for me on the King's high road."

"What are you going to do with her?" I asked.

"Leave her here mister. You go and start up yer car. I'll never start mine up again. Twenty-three p'un' ten and not worth a bob now It comes of savin' railway fares. Go on, I'll bring her."

I went ahead, but not tooo far ahead. I didn't want to be involved in another Sullivan - Kennedy tragedy.

As I set the car going, he gave the girl a push towards the ditch and jumped on to the running board. For a while he stood peering back as the car gathered speed.

"She's all right", he said and dropped into the seat by my side.

"Women are funny - holdin' me up."

He began to laugh softly, as though enjoying a good joke.

DYNIA WORLD

In our issue number 51 we carried a record review of two LPs from Dynia World. We can now furnish the address:-

Via Genova, 40.

63017. Porto San Giorgio.
Italy.

U N F 24 t. p. i.

Needing a winding handle (crank) to be made for an H M V model 193, we discovered that the thread used is U N F 24 t.p.i. Now it's made we find that it fits some other H M V machines of the late 1920's. We print it here as it may be helpful and we may lose the envelope upon which we wrote it!

Edison Disc Masters

Having received Raymond Wile's book and assured ourselves that our listing of this series will complement the book, we shall resume it in our next issue.

"Drop me at Oxford, guv'nor," he asked me.

"What have you done to her?" I asked.

"Nothing," was the surprising answer.

"It's what I'm going to do that caused all the trouble. I'm seeing her brothers tomorrow morning. Drop me at the jail."

"Why?" I asked.

"Because", he said, "I'm the hangman. Fancy paying twenty-three p'un' ten for a car. I ought to 'ave known better."

N O T E S: Richard Horatio Edgar Wallace was born at Greenwich (S E London) on April Fool's Day (1st.) 1875, melodramatically enough he was the result of a liason between an actor Richard Horatio Edgar, and an actress, and was adopted by a Billingsgate fish porter! After jobs including newsboy and printer's boy, he saw Army service in South Africa and became a reporter (evidently the profession of the narrator on this record) before starting to write countless stories, novels and plays which made him famous. They usually had much dramatic action and twists despite rather cardboard characterisation; and the speed with which he worked was something of a joke. At one stage so many books followed in quick succession that 'Punch' has a cartoon of which the caption enquired, "Have you read the mid-day Edgar Wallace?" Even the short story on the record bears the sign of carelessness - "car fares" - instead of "train fares", for example, and did he really mean "they found London too hot to hold them"? He was a racehorse owner, and some of his work had a racing background. During 1928 he wrote a novel that had considerable success "The Flying Squad" and in the autumn of that year, made his record, Columbia 5026 (A7885/6). He was not particularly happy in private life. His last work was joint-authorship of "King Kong", just before he died in Hollywood on 10th. February, 1932, before he was 57. His biographer was M. Lane. (Editor's comment= We are grateful that Mr. Goslin has begun by transcribing this particular record because we promised to do so about 8 or 9 years ago for some Dutch readers - since when other overseas readers have asked to help them for they do not always understand)

VERA LYNN RECORD REVIEW

Vera Lynn became known during World War II as "The Forces' Sweetheart" for the very good reason that she sang songs with a simple sincerity with clear diction, that anyone feels that she is singing only to him. We must go on in the present for she still sings occasionally in public, when she is still able to impart the message of the songs.

This 2-LP set is a re-issue of items first published in 1961 (on LP one assumes), and if from tape masters, may have been recorded earlier.

It finds Vera Lynn in fine form singing songs associated with her earlier career and others which came into her repertoire during the 1950's. The sensitive and tasteful accompaniment is conducted by the skilfull Geoff Love. The Williams Singers join Miss Lynn for some songs.

Appropriately, this selction of twenty-four songs opens with "Yours" Others include You'll Never Know, I'll be Seeing You, Unforgettable, Something Wonderful Happens in Summer. Recalled from the past are Smilin' Through and Confessin', I presume that only a reviewer listens to a whole set right through at a sitting. . . When I wished that this otherwise excellent souvenir of Vera Lynn had a little variation of tempos. Pickwick - Contour PDA 051.

We are grateful to Edith Wyler who has given permission for us to serialise in our pages, the diaries of wizard recording engineer & impressario for The Gramophone Company under its various styles. We had arranged this with the late Michael Wyler before his untimely death. Michael genuinely enjoyed possessing the Gaisberg Diaries and notebooks, and we dedicate this serialisation which will run to many parts to Michael's memory and whose friendship your Editor treasured.

We confess that we shall not print every entry, for the diaries and notebooks contain such trivia as lists of items from which expense accounts must have been compiled, e.g. taxi fares, packet of cardboard. We shall confine ourselves to those sections showing Fred Gaisberg as a man and a recording engineer or impressario, and items which may interest today's collectors of machine and records. (Present Editor comments are within brackets)

(The first notebook begins)"F.W. Gaisberg, 1331 Vermont Avenue, Washington D. C., U.S.A. "
1898

1st. July Expense on orchestra 30.00
21st. July Took Carrie (sister) with me. 12.45 train for N. Y. via Pennsylvania Railroad. Arrived at Uncle Fred's at 8 o'clock - Met Aunt Pauline and her son Christian. Had supper and spent night at Aunt Sophie Horn's
22nd. July Start downtown for Joe Engle's, 203 E. 30th. St. Met Joe Sanders. Three of us go downtown, fix up steamer ticket. Visited to of World Building - had magnificent view of city. Eat a Chinese dinner on Mott Street. Took photo. Visited Atlantic Garden - heard \$45,000 World's Fair Orchestration. Viewed Uncle John's Mills in Brooklyn. Returned to Engle's - from there to Aunt Anna's.

(Then follows a list of expenses incurred in getting to London and buying 'hardware' for setting up a recording room. Also was an instruction, or reminder):- The Gramophone Co. 31, Maiden Lane, London. Telegraph from Liverpool when starting. If nobody at station take hack, have luggage put on top of hack and drive to Hotel Cecil evenings or 31. Maiden Lane daytime. (Then comes a list of U.S. Berliners known to have been available at the time, after which is):- Stockholders, Henry Newman, 628 Bdy N.Y., Louis Garthe (Balto. Am.), Auerbach, Nordlinger, James Young 7 & 9 st., Suess, Gus Nordlinger, Lyons, Albert Berhends, Max Levi, Wagandt (Keen Haggerty, Balto.), Dr. V. M. Berthold, Boston.

1st. Aug. Note. Dog fight in streets of London (which later became a 'descriptive' record)

(Then follows some large amounts of dollars which one assumes to be Berliner company cash/shares/ or assets) Matrix process.

1. Marking of discs.
2. Mounting. Solder copper wire at the top of disc (over stamp). Keep disc clean from soldering acid. Clean disc with gasoline of all fatty solution before mounting. Disc is mounted on oblong hard rubber plate. The brass plate should be hot to the point where a drop of water will sizzle. Examine well the disc when taking it from the press to see that it is thoroughly attached to the rubber plate. Max(?) with hot wax.
3. Preparatory coating, Clean disc absolutely with alcohol poured over the disc; then mix with strong lye; then make into a thick paste with whiting. Rub thoroughly with a

stiff nail-brush. Wash thoroughly off all whiting with soft hair brush and then place for a few moments in pure Sinyde (? Cyanide) bath, using carbon anode and electric light current. Take out, rub over the disc under running water with soft hair brush and then place in the copper cynide bath for 3 minutes. Take out; rub dark scum off disc with whiting and hard brush. Examine for defects in coating and if defects are found put plate again in copper Synide bath. After this clean again and put in the nickel bath for 5 minutes or 7 minutes. Then place immediately in the copper tank and watch closely until safely covered with a good shell. In placing disc in copper tank have the connections so arranged that the current will enter immediately.

4. Copper Synide Bath.

- a) preparing solution: 32oz. Cynide dissolved in 4 gal. water. Add copper ammonia to amythest color. Add $\frac{1}{2}$ pint of gold solution. Add $1\frac{1}{2}$ pint of silver solution.
- b) "Recuberating and enobeling" Stir day before using. Watch glow of lamp and conditions as to deposit, and add a tumbler full of copper ammonia. When the indications are that the bath is exhausted, to one quart of new solution added new 1 to 2 oz. of cyanide should be used.
- c) Current - strength. Electric light current 110 volts with a 50 c.p. incandescent lamp to reduce current. Current strength about $1\frac{1}{2}$ amperes. Voltage 10.
- d) Anodes. Use gas retort carbon. Obtain at the gas works. and also use a silver anode. Remarks - after coating, adjust the volt-meter back from $5\frac{1}{2}$ volts to $2\frac{1}{2}$ volts and then throw switch off main circuit and simultaneously adjust brushes to a non-sparking position.

5. Copper tanks.

- a) Preparing solution: A tank holds from 10 to 12 gallons of water ~~large tanks~~ small 6 or 8 gals- add bluestone until spec. gravity is 14 to 15 Bouma - which is about 18 to 20 lbs. to a tank. Add sulphuric acid till scale shows 18 o/o B. - which is a pitcher and a half. Method of dissolving blue stone is by putting it in a cotton canvas bag and hang in tank until scale shows 15 oz.
- b) Recuberating.
- c) Current strength. $\frac{4}{5}$ amperes to a plate. Keep volt-meter at about $2\frac{1}{4}$ to $2\frac{3}{4}$.
- d) Time of deposit, about 6 days.
- e) Remarks as to general attention. All tanks in series should be of equal resistance, which can be obtained by adding water or acid. In testing, care should be taken that a number of plates, number and size of anodes, are equal in each tank - also that connections are clean. Daily routine: 1. Examine anodes. If loose or dirty the ammeter will vibrate. If anodes are too small the full amount of current will not pass through. Keep brushes & commutator clean and in good order. Keep dynamo oiled. While dynamo is running clean with benzine, and finest sand-paper and oil. After, clean with benzine and wipe off with cloth.

6. Nickel Solution.

- a) Preparing solution. $\frac{3}{4}$ of a pound of nickel salts to a gal of hot water. 9. S. G. B. 8 or 9 specific gravity Bonia.
- b) Recuberating
- c) Circuit strength - $5\frac{1}{2}$ volts while plate is in.
- d) How to throw in current. 1st, throw switch for volt-meter down - which throws volt-meter in nickel tank circuit. 2nd., throw out dynamo switch for main circuit; adjust brushes to a non-sparking position and adjust voltage to $6\frac{1}{2}$ at reostat.

e) Anodes. 2 nickel anodes about 8 to 14 in(ches) from plate
 7. a) Care of dynamo. When commutator is rough, take block - put a piece of sand-paper on it - grind off commutator until smooth and even then finish it with the finest sand-paper. Then polish finest sand-paper and oil. Wipe well with cotton. Care that no sand creeps in bearings. When this is done take off brushes and clean with benzine and cut edges if necessary.

b) Throwing in current and closing off. To start, 1st throw on transmission slowly. Throw in main switch. Adjust brushes to non-sparking position simultaneously; and adjust voltage at reostat to $2\frac{1}{2}$ about. Closing off- 1st. throw out switch; simultaneously throw back brushes to prevent sparks and close off power.

8. Storage batteries - care of: Keep clean. keep filled with water. No.1, from door - when discharged measures about

No.2	"	"	"	"	"	22½B
No.1	"	"	"	fully charged	"	26½B
No.2	"	"	"	"	"	28B

If run down completely they should have an over-charge as early as possible.

Receipt for etching. Copper sulphate 4 oz. Soda chloride 4oz sulphate zinc 10 grs. sulphate alum 14 grs. Water 32oz

(Notebook 2. and diary commencing 17th. Aug. 1899, combined.)

Sunday 1st. January, 1899.

Copper etching solution; 3 hr. sol. 2 oz. Chlorate of potash in 20 oz. hot water - distilled; pour into 45 oz. cold distilled water. Then let it cool. Afterwards add a mixture of 10 oz pure hydrochloric acid and 10 oz. distilled water. 20 min. solution: $5\frac{1}{4}$ lbs chloride of iron 16 fl. oz. Coml. hydrochloric acid make up gallon with water.

Mon. 2. "I can't think of nothin' else but you" "Dean" Only a little yellar coon "day"

Tue. 3. small reed organ for Church effects - set of chimes Male quartette sing hymns & hunting songs & scenes also

Wed. 4. Hire a street piano. Banjo descriptive piece. Way different people dance. German, Spanish, Nigger when he has a quart of Nigger gin.

Thu. 5. Drinking Salon - never can think of the name of those places. I generally go to a brewery - you can get more

Fri. 6. Nigger Wedding. For banjo, false set of strings to break for effect.

Sat. 7. Hyde Park Preacher - take that unclean thing from you-sausage - and my friend took it and threw at him - introduce an argument.

Fri.13. Orchestra - Miss Roma

Sat.14. Orchestra - Bates cornet

Mon.16. Mrs. Granville Ellis, 3. Queen's Gate Terrace, Hyde Park

Tue.17. Savoy Hotel, Loe Fuller & Col. Gouraud

Thu.19. G. E. Dulow - 2 o'clock (comedian)

Wed.25. I feel a feeling which I feel you all feel. I see a footprint made by an unseen hand. Be like Caesar's Wife - the same to all men. Be like a he-goat on a mountain.

Tue.31. Dining room furniture is a cheap imitation of antique furniture. Hoch und Deutschmeister. Hanks & Sons, Deuman St. Pic-circus.

Wed. 1. Feb. Good march

Thu. 2. 7.30 £1 / 12. 6. Guildhall Tavern. King Street, Cheap side. Me and Earl.

Fri. 3. Cecil Maud 12 o'clock (? Cyril Maude)

Sat. 4. Played for Hayes £1 - 1

Sat.12. Frescartux 9.30

Sun.19. Miss Ryall 2.45 Victoria. 6-Thirsk Rd.S.Norwood

Mon.20. Loe Fuller, St. George's Hall, Langham Place 9 to 1

Sun.26. Miss Gyall & Hunting 8 o'clock to play
 "Millionaire's House" (Russell Hunting is assumed here)

Tue.28. Miss Bigelow, 92. Sloane St, SW 6 p.m.

Sat. 4 March. Norbury Golf Club

Tue. 7. Kentish Town. Stanley Hall

Mon.13. Bromley Vestry Hall, Bow East. Broad Street.

Mr. Harrington 8.30 to 10.30. 2.12.6. Hayes

Tue.21. Owen's prediction Lincolnshire Race "Clipstone" odds 20-1

Fri.24. Grand National - "Manifesto" odds 11-1

Drogheda & Gentle Ida & Manifesto to place.

Wed.29. S. W. Rly. Brunswick Institute. Vauxhall

Mon. 3. April. Monsieur A. de Trabodelo, 4. Rue Mabeuf.

Don Carlos, Pope.

Mlle. Ackte - soprano Opera.

M. Delmas, basso.

Tue. 4. M. Affre - tenor. Rose Carron, sopr. Mlle Bernhardt

Thu. 5. Case.3 - 260 lbs. Case 6 - 95 lbs

" 1 - 80½ " " 4 - 232½ "

" 5 - 87

Wed.17. String Orchestra 10.30. 2 hrs.-9men. 20 mark
 Leipziger Musiker Vereinigung

Thu.18. Orchestre 10.30 Herr Frank 2.30

Fri.19. Rheingold Trio 11.00 Orchestra 2.30

Sat.20. Mrs. Wolf

Tue.23. Herr -tenor 2.30 Herr Frank 4.

(As Fred Gaisberg was now recording in Germany, his expenses are noted in German Marks.)

30. 2 fares to Budapest 99.40

(Now in Budapest, Hungary)

Sat. 3. May. Veres Sandor 15 fl. on acct. from Kaldor

female singer 18 fl. - 9 songs & her accompanist
 5 fl. - 2 hrs.

Mon. 5. 10.30 piano & violin 11.30 baritone & soprano
 2.30 baritone

Tue. 6. 10.30 Cymbalon & piano 4. German baritone & wife

Fri. 9. Orchestra 11. Male Qt. 1. Comedian 3.

Sat.10. Cello- 10.30 Male Quartette 2.30

Lady violinist 4 o'clock Solymosi (speaking) 4.30

Band 3.

Sun.11. Herr Aranyi und Frau Aranyi. Tenor und sopran

(It is interesting to see how Fred Gaisberg & his fellow recordist, William Sinkler Darby fitted in their recording sessions - or at least those actually noted in the diary. Now they travel on to Austria.)

Thu.15. 8 a.m. train to Vienna

Sat.17. Prof. Gartner 2.30 baritone

Tue.20. Professor brings one Tenor and Coloratura am 5.p.m.

Fri.23. Giampietro 12. Gushelbar 4-5 baritone

Sat.24. Thieming 4 o'clock. Kursul Qtt. 4-15

Mon.26. Ziehrer's Band 10 o'clock

June (We now come to some cash accounting in Austrian money, of which some extracts are): & may equate to recording sessions on the dates quoted):-

6. Gave Veres on acct 45. Gave pianist (full settlement) 16
 Gave other pianist 5. gave violinist 3. German duetists 28.
 pianist 4. Zigeuner Vio & Cym. 10.

9. Orchestra per Veres 10.50. Male Quartette 8.

Pianist 12 hrs. fully settled 25.

10. Solymosi 3s. 7k.

12. Paid Veres 5. Paid pianist 7½ hrs. 15. Servian

Singers 2.

(On various dates, Gaisberg's pocket was replenished and one reads an entry such as received from B 100 fl. B was Theodore Birnbaum, Managing Director for the Gramophone Co. in Berlin, in whose "territory" Gaisberg & Darby were now operating. It would seem that the policy was to advance small amounts as they proceeded. When they later move into France and Spain, the payments are received from (Alfred) Clark.)

15 June Piano hire 9.

17. Yodlers 10

20. pd. Walderman 9 songs 27

21. Vaupel - 5 songs 15

22. Ziehrer's Band 54

25. Grinsinger Qt. 40

July (no engagements are noted, only expenses for meals, hotel laundry, chemicals, etc. On 14th. are entries for fares and excess luggage, then on 24th. the first advance of cash from Clark is seen)-he being Manager for France.

17th. August (now in Spain) Plaza de Montesino, Valencia:

The houses are mostly two stories high with sloping roofs, red tiled fronts of mud and stone all spotlessly white-washed. Every town has a favourite pump or fountain from where the water is carried to the homes by women and girls. These girls present a pretty picture, balancing a heavy, earthen jug (of Moorish design) filled with water on their heads and with the aid of their hands. When we took a snap of the well they amused us greatly by their anxiety to pose gracefully. I have seen them meet at corners and begin to gossip without showing the least concern of the jug of water on their heads.

Here we also had our first real Spanish dinner at a small hotel on Plaza de Montesino. I can assure you the seasoning and strong flavor of garlic, red pepper, and grease far from pleased us. I suppose olives are the only decent thing grown here and I don't eat olives. After coffee in the only decent Cafe the place boasts of we returned to the station. Here again the terrible uncertainty of whether to proceed to Lisbon (Portugal) or return to Madrid siezed us and for two hours we sat discussing the pros and cons. Our fate was decided when we discovered our luggage was already placed on the relief train and we sprang aboard when the station master informed us connections for Lisbon would not be made that day, but if we waited for "~~Mazana~~" (tomorrow) connections would surely be made. Already knowing that a Spaniard's tomorrow means never, we quickly had our luggage transferred to the Madrid train and at 7 o'clock p.m. we rejourney over the same ground we travelled last night - sad, tired, and provoked. However before starting we invested 3p. in a sausage, three rolls, and a bottle of wine. This we tackled soon after the train started and devoured with great relish as we were nearly famished.

The night was awfully close, and as these European rail road carriages give no draft - as there is no vestibule - we suffered awfully from the heat and thirst caused by the salty sausages.

Fri. 18th. Aug. We entered Madrid at 8 in the morning and drove to the Hotel de la Paix. They were surprised to see us back so soon. After a wash and breakfast, we chase around to see after transportation of luggage and ourselves to London. We were absolutely without money, and in this badly managed and unsystematic country the wires to Paris & London were broken and we were unable to telegraph for money. Luckily however a merchant loaned Mr. Birnbaum £50. We decide to return to London via San Sebastian and at Bordeaux take a steamer for London, thus giving us a rest

on the sea. Mr. B. was to recover 300 Pesetas on money expended on our fruitless trip to Portugal. Our loss was three times that amount.

As pre-arranged, Mr. B. took the 5 p.m. train to Barcelona, and we the 8 o'clock express for Paris. Arriving at the station, we finally accomplish the difficult task of registering trunks, and try to find a place in a coach, but they are all full. At last, finding two seats, I jump in and sit down just as a fat matron with a bitter tongue claims it. I refused to move, and she plumps down in my lap and there remains, while while Darby on the outside frantically runs about looking for me. At last I give her a push and slip out from beneath her, and she falls back into the seat with a jar.

Then Darby gets in, and as the fat woman gets out of the car to give the seat to her daughter, for whom she is preserving it, Darby slips into it himself, and immediately two men and the old woman yell and pull and tug and punch him. Finally he has to give it up and with a long face squeezes himself into a place opposite and now it is my turn to laugh.

Well, the ride was the worst I ever endured. This our third successive night in a train and that a car so crowded that one had to sleep as in a straight jacket. Sat. 19th. Aug. The train stops at a small station for breakfast, and at the Spanish frontier we had a good lunch.

Just before reaching the frontier a lady and gentleman entered our coach. The gentleman was deaf and dumb but she surprised me by addressing me in English. I had a nice chat with her. She is a Spanish-American, her husband is an American artist. Later on, I brought out the Gramophone and the old fellow was highly delighted because he was able to hear it. They left the train shortly after crossing the French frontier. This is another great trouble - hauling out luggage and opening it up for inspection.

Reaching Bordeaux about 6 o'clock we drive to the quay and engage our passage to London on the S.S. Albatross. The vessel is a trading steamer - carries mostly freight, wine, and canned fruit. She makes an average of 12 miles per hour. After securing our berth we stopped on shore and called a carriage and drove over the town. We saw about all the interesting places, the Opera House, State House, one or two churches, and wound up at a Cafe, where we had a good dinner for 3fr. We then went to a large garden called the Jardin des Plantes. There was a Promenade Concert in progress. We went in and enjoyed a good orchestral concert, and saw a little of Bordeaux inhabitants. But the quays are the finest sight of all. It is an immense shipping point, and the quays are a forest of masts and smoke-stacks. A fine masonry bridge crosses the river. Took ten years to build and cost £15,000. At 10.30 we go on board and go to our berths and sleep soundly.

Sun. 20th. Aug. We awake and find we are on our way to London. We enjoy the good English food once more, and make the acquaintance of some nice English chaps. The day is beautiful and the air is invigorating. After dinner, we sit in the smoking room chatting with the Captain, a jolly Englishman. We were discussing an article in a newspaper saying a woman in England had given birth to a sextette. Some of the men discredited the Captain's statement, and he said he was not there - nor was he the father of the sextette. The distance

from Bordeaux to London is about 800 miles and we'll arrive Wednesday morning (noon).

- Mon. 21st. Aug. Fine weather & uneventful.
- Tue. 22nd. Aug. Stopped at Southampton - unloading vessel - car ride. Visit Empress Docks.
- Wed. 23rd. Aug. Sailing up Thames, collide with lumber barge, steering breaks. Welcomed home, arrive about noon. Stop at 25 Montagu Pl. Oxford Music Hall that night.
- Thu. 24th. Aug. We visit Westminster Abbey, and at night to Middlesex Hall
- Fri. 25th. Aug. We go with Mr. Owen to his home in Esher, Surrey Miss Jenny plays pranks on us that night.
- Sat. 26. Bicycle ride to Esher with Miss Jenny. Go to Hurst Park races with Mr. Owen in afternoon. More pranks that night.
- Sun. 27. Royal and Turner came down, and a very pleasant day was spent making grotesque photos. At night we had music & singing and lots of sport - invent pranks to play on Miss Jenny and Turner. We got to sleep about 2 a.m.
- Mon. 28. Returned to work. Baggage not yet arrived from Madrid.
- Mon. 29 & Tue. 30. Uneventful. Horse Show in the evening.
- Thurs. 31. Residing at 41. Gower Street.
- Friday 1st. Sept. Residing at 41. Gower Street.
- Sat. 2. Pack up ready to start on Sunday night. Alhambra that night.
- Sun. 3. See Mr. & Mrs. Owen & Royal & Birnbaum off on a trip to Paris and Germany. In the afternoon we go to Richmond Park & have a row on the Thames. Spent a few hours at the Horse Show. Take 11 o'clock p.m. train to Glasgow. Slept very well in a first class sleeper. 400 miles from London to Glasgow. 2 fares to Glasgow £5 - 16s. 2 sleepers 10s. Excess luggage £1 - 12s. - 6d.
- Mon. 4. Arrive early in fine condition. Put up at Cockburn Hotel. Darby sets up machine while I go with Buchanan who met us in morning. That night we went to Queens Park to see the bowling turf.
- Tue. 5. Start record-taking with Miss Jennie MacLoughlan, the first singer of Scotch songs in Scotland. Mr. Buchanan, her husband will act as our regular accompanist.
- Wed. 6. More record-making of Male voices. Very poor artists. They would be run out of town in Italy. Scotch songs and music are good, characteristic and original, but its singers are poor, lacking quality and evenness of tone. Today made records of the champion piper of Scotland, Piper McCall - holds the large gold medal, played for once every 100 years. The winner also receives £50.
- Thu. 7. Record - making
- Fri. 8. Scott Skinner, the champion fiddle player of Scotland, King of Strathspeys and Reels. He is a queer character and very conceited.
- Sat. 9. Records of Black. Went to see Circus Girl that night.
- Sun. 10. We surprised the good people of Glasgow by having Iff's dance orchestra play for us. In the afternoon took a carriage drive out in the suburbs of Glasgow.
- Mon. 11. More record-making. W. F. Frame the best humorist in Scotland. Went with Black that evening. Glasgow - like all other Scottish towns is a very virtuous place. It is a typical busy manufacturing and mercantile place, built entirely of stone. It has vast shipping interests. It is a town of 800,00 inhabitants. Is the second city in the Kingdom. It is full of miserable, half-starved dirty people. The place is very righteous, and Public Houses close at 11 o'clock and not allowed to open on Sunday. They are great whisky drinkers. The only places of interest are the Docks, the Cathedral and Municipal Buildings. The city corporation control and own all tramways, lighting & water supplies.

(Some cash accounts reveal the following payments in Glasgow. They were written with dates against them but do not necessarily coincide with dates of recordings):-

9. Sept. Miss McGregor 8s (which could mean 8 songs) £5, Mr. Fleming 8s. £2 - 18s., 2 pipers 11 rec. £3 - 13s. Soprano (McDonald) 5s. £1 - 1s., Black 8s. £2 - 2s. Scott Skinner £3 - 3s., Miss McDonald 5s. £1 - 1s. Iff's Orch. £5 W. F. Frame £10

(There were also the usual purchases of meals, gasoline, acid, etc.)

- Tue. 12. Did our packing in the forenoon, and caught the 1.05 train for Edinburgh. Was highly delighted with this beautiful city, with the great frowning castle overlooking it from its lofty perch. The streets are broad and regular, and the buildings - which are all of stone - are beautiful. It is a very clean city. On Princes Street - bounded on one side by the Park - is the huge Scott monument. We visited the Castle, going through the old portion of the town. We saw the Crown Room, Queen Mary of Scots' bed-chamber, in which James I was born. Also St. Margaret's Chapel, and one of the oldest weapons known, Mons Meg cannon, made in Scotland in the 14th. century - built on the jacket-principle.

We went to the Forth Bridge by coach, passing Lord Rosebury's place. The Forth Bridge is the largest and longest in the world. 1½ miles long, 450 ft. high - took 10 years to build and cost 15 million dollars. We took several pictures of the bridge. The drive was very beautiful. En route, we encountered a fire engine, drawn by 4 horses, plunging up the road. One driver was seated on one of the front horses. Later we saw the fire - a barn. We returned to Glasgow by the 8.20 train.

- Wed. 13. We take 7.05 train for Loch Lomond, our train traversing a beautiful rocky country, first following the Clyde then along (This entry starts again) We take the 7.15 train for Loch Lomond and after a delightful journey through fine scenery - passing first along the banks of the Clyde and then along various small lakes including Loch Long and Loch Lomond - we reach the head of the latter lake at Ardlui. After breakfast in an adjoining hotel we stroll down among the banks of the Loch, making here and there photos of spots. About 11 o'clock the sun broke forth from the clouds gloriously, and the remainder of the day was beautiful. The Loch is a long, narrow body of water, clear, blue, lying in a basin, or valley of high hills thickly covered with verdure and woods. In the lake are numerous pretty islands - some are floating islands, and change their position frequently. The entire length is 25 miles.

At 1.30 we took a pretty little steamer, and had a two hours' journey to the bottom (?south) of the lake to Balloch, passing numerous summer villas and hotels, and the Ben Lomond - the next highest hill in Scotland. We arrive in Glasgow at 4.10 and go to the hotel to bid good bye to the hostess, and Mr. Cockburn drove us to the wharf in his spank little trap. We drank a "wee drappie o't" for Auld Lang Syne, and he gave us an invitation to visit him for a week's holiday in Scotland and he would undertake to show us its beauties. Mr. Cockburn is a jolly good fellow, and was of considerable assistance to us in our work, and entertained us finely.

* * * * *

Our next instalment will take us to Ireland. Readers should also refer to "A voice in time", a biography of Fred Gaisberg by Dr. Jerrold N. Moore, published by Hamish Hamilton, and available from us.

96 A STYLE NO. 3 spring-driven Gramophone with Clark/Johnson soundbox no. J52535 and japanned horn with later floral decoration, on oak base-board—1900-02. £600

97 A Clark/Johnson soundbox, no. J26017. £110

98 An H.M.V. 102H portable gramophone in black case with 5A soundbox. £10

99 AN H.M.V. MODEL 193 cabinet gramophone with re-entrant internal horn and 5A soundbox, in oak case with 'antique silver' fittings—44in. (112cm.) high, circa 1928; and twenty-nine records. (a lot) £160

100 An H.M.V. Model 102 portable gramophone with No. 16 soundbox, in black case. £12

101 An H.M.V. Model 511 cabinet gramophone with No. 4 soundbox and folded internal horn enclosed by doors in quarter-veneered mahogany case with cabriole legs; and approximately sixty orchestral records. (a lot) £38

102 A Decca Model 88 portable gramophone in crocodile-grained hide case with gilt internal fittings—circa 1929 (soundbox replaced). £45

103 A Guiniphone portable gramophone in black rexine-covered casing with folding cardboard conical horn—1929. £50

104 An H.M.V. model 102 gramophone with No. 16 soundbox, in green rexine case, 1931-2. £20

105 An H.M.V. Model 109 table grand gramophone in mahogany case with three needle-tins and thorn-sharpener. £28

106 A Peter Pan portable gramophone, De Luxe model, in leather case with bellows horn in lid. £75

107 A Peter Pan portable gramophone with bellows horn in lid, in black case. £80

108 An oak H.M.V. 104 table grand gramophone with 5A soundbox and internal horn enclosed by fret. £22

109 A Fullotone oak console cabinet gramophone with Exception soundbox. £12

109a A Columbia 154a console cabinet gramophone in mahogany case with No. 9 soundbox, Plano-reflex tone-arm and bifurcated internal horn enclosed by louvres—30in. wide, 1928-9. £15

109b A Micro-Perophone console cabinet gramophone with Micro-Perophone soundbox and internal horn emerging below left-hand lid, in light oak case of Jacobean design—32in. wide, circa 1927. £18

110 A Thorens Excelda folding camera-gramophone in black metal case with Excelda soundbox and canvas carrying-case. £85

111 A Peter Pan box-camera portable gramophone with goose-neck tone-arm pivoted on edge of lid, circa 1924. £55

113 A Mikiphone pocket-watch gramophone in nickel-plated casing with black resonator. £120

114 An HMV Model 101 portable gramophone in brown crocodile-grained case, 1927. £22

115 A Thorens Excelda pocket camera gramophone in black metal case with canvas carrying-case. £75

116 An Apollo Type II portable gramophone in brown leathercloth case; and a carrying-case of ten-inch records. £40 (2)

117 An HMV oak 157 cabinet gramophone with 5a soundbox and bifurcated internal horn enclosed by fret and doors, circa 1931. £20

118 A table grand gramophone with goose-neck tone-arm, Meltrope soundbox and internal horn enclosed by vertical louvres, in dark mahogany case, on stand with record compartment; and ten records. £40

118a An HMV 101 portable gramophone, de luxe model in red leather with gilt fittings—1929. £25

119 A FINE E.M.G. internal horn cabinet gramophone, No. 34, with goose-neck tone-arm, E.M.G. soundbox and folded vulcanite horn, in burr walnut case with doors inlaid in an oval sunray pattern—48in. (122cm.) high, circa 1928. £300

120 An H.M.V. Model 103 table grand gramophone with No. 4 soundbox in oak case; and a Maxitone portable gramophone in red leatherette case. (2) £28

121 A Perophone Grippa portable gramophone with Grippa soundbox, in oak case. £30

122 An H.M.V. Model 460 table grand gramophone oak case now with electric pick-up (lacks pleated diaphragm and arm). £22

123 A Meltrope thorn-sharpener in carton; and two others. £20 (3)

124 A perspex model of a gramophone containing musical movement; two other model gramophones; a model of a single-valve radio receiver with horn speaker; and a china saucer illustrated with children listening to early radio sets. £124 (5)

125 Two large china horn gramophones on opening bases. £125 (2)

126 An Automatic soundbox in carton; an H.M.V. fibre-cutter; and a record-cleaner. £15 (3)

127 A HORN GRAMOPHONE with vulcanite horn and floor-standing mahogany cabinet with glazed door enclosing shelves—66in. (168cm.) high overall. £190

128 A Mostyl circular cabinet gramophone with simulated canework sides and internal horn emerging at base—38in. high. £30

112 An H.M.V. Model 101 portable gramophone in black case, 1929. £20

129 A Mikiphone pocket-watch gramophone with Mikiphone soundbox and black composition resonator. £85

PHONOGRAPHS

130 A small German phonograph in oak case with rectangular lid and modern aluminium horn (lacks reproducer). £50

131 A Pathe Coquet phonograph in walnut case with arched cover and modern aluminium horn (lacks reproducer). £65

132 A Pathe Gaulois phonograph in dark green cast-iron casing (lacks motor, reproducer and horn). £32

133 Four Pathe Salon cylinders, in cartons. £22 (4)

134 Four similar Pathe Salon cylinders in cartons (lacking lids). £20

135 Eight others, similar (lacking lids). £30

136 An Edison Gem phonograph model B no. 254206, now with combination gearing, Model H four-minute reproducer and original aluminium horn; and approximately twenty two- and four-minute cylinders. £140 (a lot)

137 An Edison Gem phonograph, Model B (early type with unslotted lid), no. G137763, with C reproducer (lacks horn). £120

138 Thirty two-minute wax cylinders, in cartons. (a lot) £55

139 Approximately twenty-four two-minute wax cylinders, in cartons. (a lot) £25

140 An Edison Gem phonograph, Model A no. G69055, with C reproducer, original aluminium horn and recorder in carton (lacks stylus). £120

141 Twenty-four two-minute cylinders in cartons, in carrying-case; and thirty others, in cartons. £50 (a lot)

142 An Edison Standard phonograph, Model A no. S200937, with reproducer and one (damaged) cylinder (lacks horn). £180

143 Approximately fifty miscellaneous two- and four-minute cylinders in cartons; and a double-sided carrying-case of forty-four wax cylinders (mildewed). £50 (a lot)

144 A Type B Graphophone with Pathe reproducer, modern aluminium horn and plush-covered baseboard. £60

145 A Puck type phonograph on rectangular base-plate with modern aluminium horn and floating reproducer in reconstructed 'reversible' mahogany case. £45

146 An open-works phonograph of Pathe Coq type with Excelsior reproducer in carton (lacks baseboard and horn). £50

147 Approximately forty-four two-minute wax cylinders, in cartons. (a lot) £65

148† Six Blue Amberols by Bori (28122), Constantino (28161), Salvaneschi, Lattermann, Sylva and Kimball; and two Purple Amberols by Lazzari and Laurenti. £55 (8)

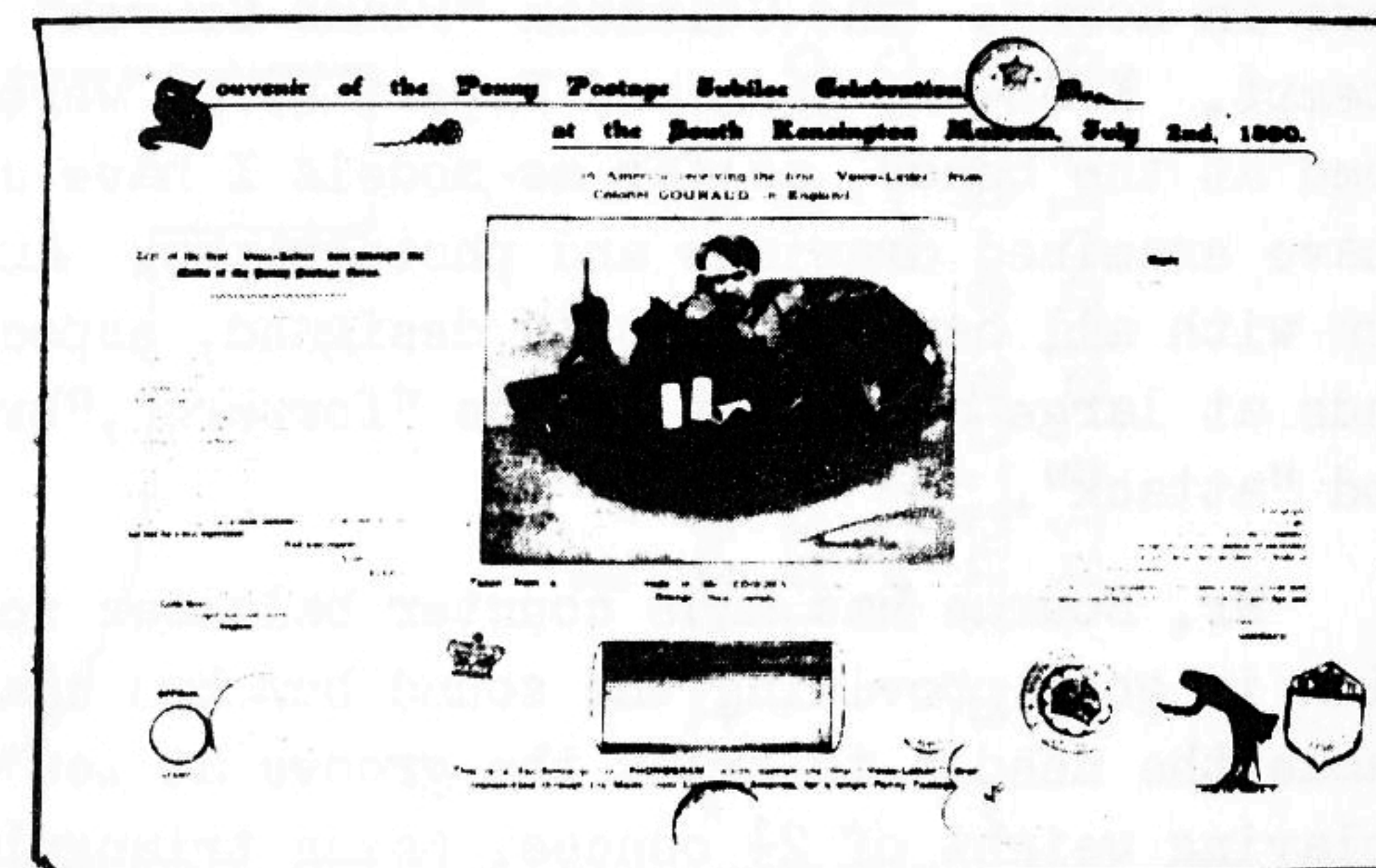
149† Six wax Amberols and three Blue Amberols by Daddi (5014, 22412, 22416), Cisneros (28040, 28145), Delna, Polese, Melis and Jom. £55 (9)

150 A Dictaphone outfit comprising recording machine, transcribing machine and cylinder shaver, all on floor stands. £50 (3)

151 Twenty-four Blue Amberols in cartons. (a lot) £22

152 Twenty-four two-minute cylinders in carrying-case; and twenty-four two- and four-minute wax cylinders, in cartons. (a lot) £32

153 A Souvenir of the Penny Postage Jubilee Celebration at the South Kensington Museum, July 2nd 1890, showing Edison with his Perfected Phonograph, the text of the first 'voice letter' sent to Colonel Gouraud in 1888 and of Gouraud's reply, with various franking stamps relating to the postage Jubilee—paper, 11½in. x 17½in. (28.5cm. x 44cm.). £105



160 A Dictaphone dictating machine on floor stand with tray for cylinders; and a Dictaphone transcribing machine with foot-control. (2) £15

161 Thirty-six Blue Amberols. (a lot) £30

162 A carrying-case of thirty-one Blue Amberols, one wax Amberol and two four-minute Indestructible cylinders. (a lot) £45

163 Two carrying-cases containing thirty-six Blue Amberols each, in cartons. £65 (a lot)

164 A Puck phonograph with reproducer in carton, mounted on oak plinth with cover and cylinder compartment in base, with six cylinders (lacks horn). £75

165 A Kastenpuck phonograph with ornamental cast-iron bedplate on wood plinth, flower horn and modern floating reproducer. £70

166 Approximately thirty two- and four-minute wax cylinders, in carton. £45

167 AN EDISON GEM phonograph, Model B No. 208585, now with combination gearing, C and H reproducers and black octagonal horn. £190

153

154 Twelve two- and four-minute wax cylinders by Billy Williams, Bransby Williams, Jack Charman and Peter Dawson, in cartons. (4) £25

155 An Edison Gem phonograph, Model C No. 314627C, with combination gearing, replica 'C' reproducer and ribbed brass horn with crane—the horn 22½in. x 15½in. diam. (iron casing repainted). £120

156 Twenty-six two-minute wax cylinders, in carrying-case. £35

157 An Edison Standard phonograph, Model A No. S152982, with large brass horn—30in. x 15in. diam. (lacks reproducer). £200

158 Approximately forty two-minute wax cylinders. (a lot) £50

159 An Edison Gem phonograph, Model B No. 275371, with C reproducer and original aluminium horn. £110

168 An Edison Gem phonograph, Model C No. 298555C, with C reproducer (lacks horn). £110

169 An Edison Diamond Disc phonograph, Type L35, in mahogany table grand case with Diamond reproducer and one disc; and a Jewel Phonoparts reproducer with adapter for playing lateral-cut records, in maker's carton. £280 (2)

170 A COLUMBIA TYPE AB GRAPHOPHONE, No. 757235, with floating reproducer, witch's-hat aluminium horn and Dulcet transfer on lid; and a spun aluminium horn, (lacks Grand mandrel). £360

171 A Columbia Grand cylinder in blue carton; and another (damaged). (2) £6

by George Overstall

The letter about record wear in the previous issue of Talking Machine Review (page 1314) by John Bourne interested me.

We have all bought old records at jumble sales, second-hand shops, market stalls and the like and have found that the first centimetre or so had badly worn grooves, but the rest of the disc was in reasonable shape. I feel this may have had little to do with needles, but a lot to do with the geometry of the early tone arms.

My sketches opposite show the performance of three common types. The worst is No.2. which I have seen called "The Improved Goose Neck". No.3. was reasonable as far as tracking was concerned but put too much weight on the playback needle.

No.4. on my "record" is the tracking characteristic of a correctly designed tone arm.

Horns also seem to play a part in the problem of record wear, generally a horn sounding well will be kind to records. The early external horns, such as shown in the Beka catalogue which formed Talking Machine Review No.50., had reasonable acoustic properties partly due to contour and partly due to the absence of bends at the larger diameters, hence the success of the 'Cascade' gramophone. The early internal horn gramophones, and later 'furniture store' gramophones were badly 'designed' in respect of bends. Little attention seemed to have been paid to correctly designing bends in horns. The Columbia "Plano-Convex" was a good attempt. Even the Ginn and Expert horns were not well designed at the bends, as far as models I have seen, or of which I have examined drawings and photographs. An exponential horn with all bends correctly designed, especially those bends at large diameters sounds "forward", "brighter" and have good "attack".

Mr. Bourne has made counter balances for his tone arm, which is good providing the sound box has characteristics to enable the needle to track the groove at low weighting. I use a playing weight of 2½ ounces, using triangular bamboo needles and seldom have fibre-breakdown on even the most boisterous record - including one which has been "stealed".

R E X query

Mr. C. P. Norton of Chipping Sodbury has written in with the simple question, "When did Rex records (as sold in Marks & Spencers during the 1930's and early 1940's) change from the dark blue and gold labels to the red with white and blue?"

So far as I have been able to see, the changeover came with number 10102 of March, 1942 played by Jay Wilbur's Band, titles being "By Candlelight" and "Russian Lullaby". That is assuming that later pressings of earlier numbers did not go over to a red label if stocks of the old were exhausted.

Editor

(continued from right hand column →)

How ever can anyone write a book on rarity and values before we know exactly what was in every record company catalogue? We do not even have complete lists of records for every company yet. Philatelists are more organised and seem to have compiled lists from early days and so know about just all stamps ever issued. But we are years from that in records. So, for a few years, I still think it is putting the cart before the horse! Editor.

by Eric Whiteway

Although I was interested to read of our Editor's record-playback equipment, I cannot accept that "No acoustic gramophone plays what is on the record" !!!

Some years ago I was fortunate to acquire a large E M G acoustic machine in good condition. The soundbox had been 'tuned' by David Phillips and expert who at one time designed these instruments.

The sound box has a counter weight and I use round thorn needles, which surely cannot wear shellac records more than a diamond stylus.

On a frequency test record I find the E M G reproduces from 70 to 7000 cycles (Hz). Bearing in mind that non-electrical recordings have a range of around 200 to 2000 Hz only, (I thought a bit higher on the later types=Editor) the results are most pleasing and hiss/scratch are not at all obtrusive.

In fact my copy of Caruso's "Vesti la Giubba" (matrix A 4317) sounds better on my E M G than the computerised results on R C A Red Seal RL 11749, played on my Quad outfit.

(Editor interjects to say that the computerised reproduction proves one point - which is 'How N O T to do it' - for the computer seems to have cut off inferred, or real, harmonics, making Caruso sound as if he were singing through a thick blanket while suffering from a cold. This sort of thing might sound better on cheap record players for the undiscerning! Pardon my pushing in to the middle of your letter.) Mr Whiteway continues -

Having said the above, I realise that the E M G gramophone cannot do as well as modern equipment when playing electrical orchestral records.

I agree that playing rare 78's with steel needles is undesirable particularly on gramophones with loose horn or tonearm or when the soundbox is not at the correct angle to the disc.

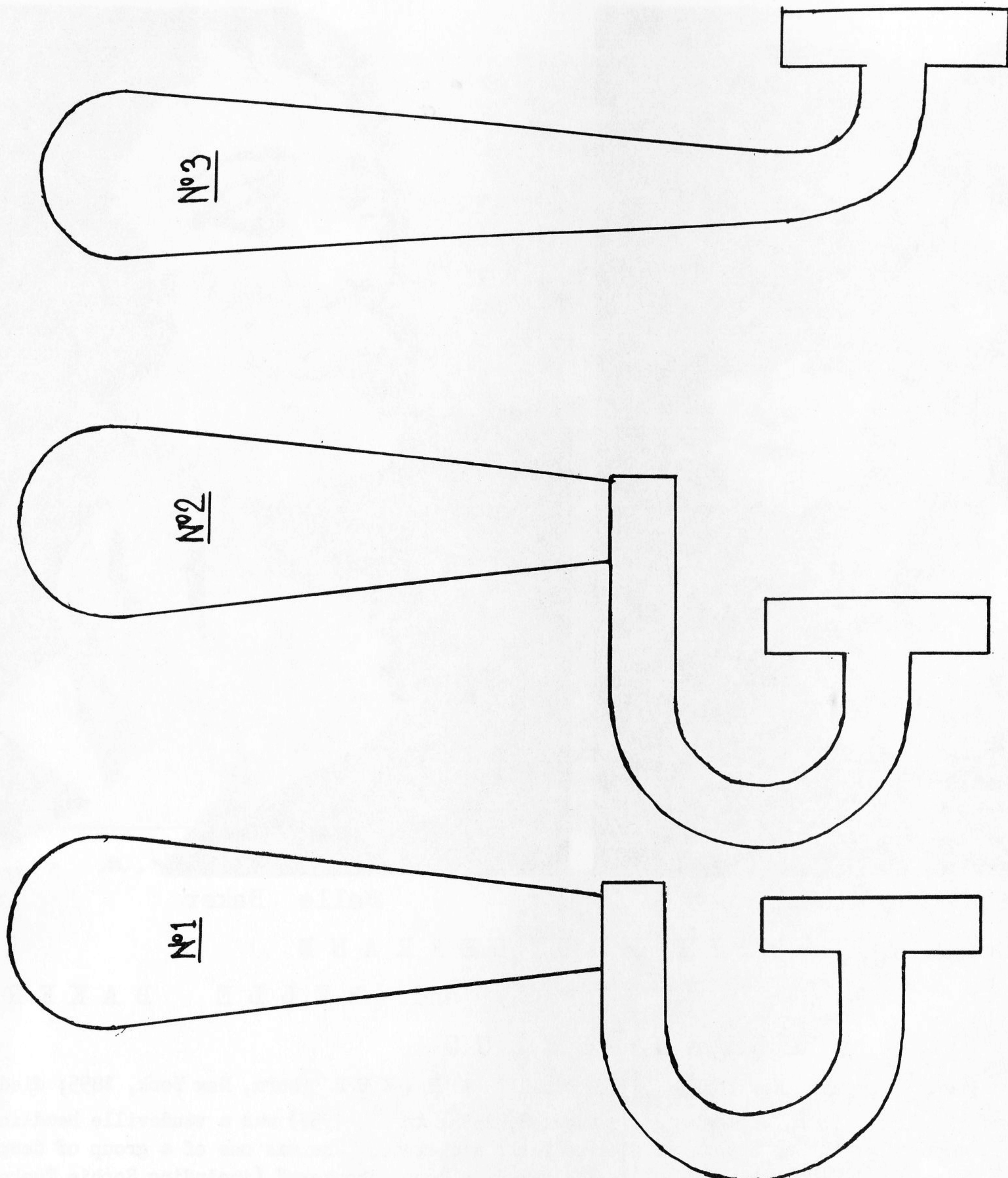
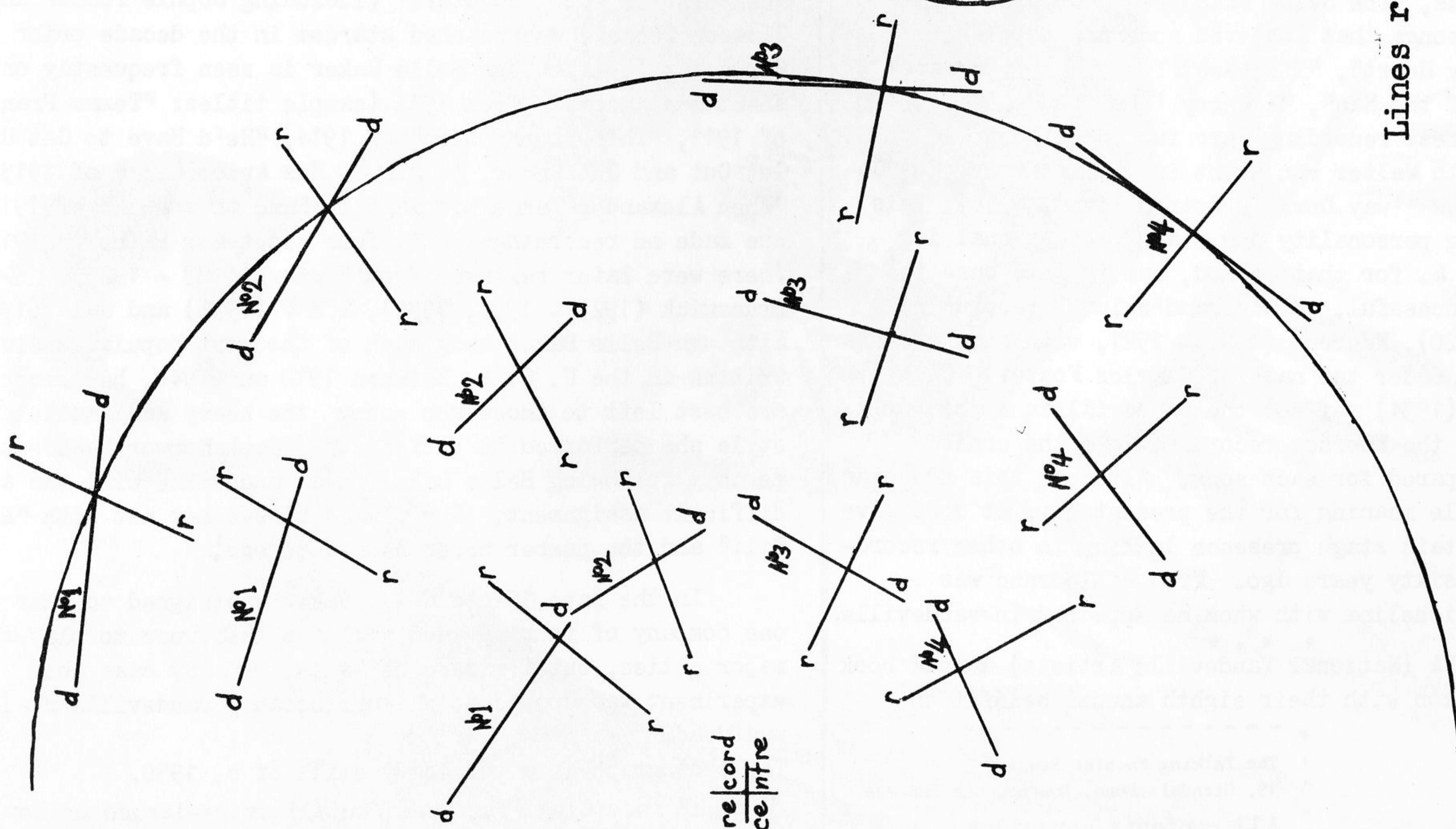
What is a rare record?

- and the Cart before the Horse

Mr. Whiteway's remark about rare records causes me to enquire, which records are rare? Owing to the greater volume of print of the past being devoted to operatic and jazz records, it is often thought that rarity lies in those categories. But, to quote the Gershwin song, "It ain't necessarily so". For example, who among you has ever seen Marie Lloyd's 12-inch G & T? Even thinking of more recent records, a collector in York had to search for a long time to find any recording of the 1930s/40s dance tune "Once in a While" - and after he spoke to me, so did I. There are quite a number of other things I do not recall ever seeing though catalogues claim that they were issued, e.g.

Kate Carney's or Marie Kendal's Pathé recordings. How do you thus establish the rarity-cum-value of a disc? You must realise that every record issued WILL be enjoyed by someone somewhere, so NO record is "rubbish" until it is broken. Even then perhaps its label has a price. Some well meaning people say that they want to write a book about record values, rarity, desirability (which is subjective), to guide new collectors.

←(continued at foot of next column)



Lines $r - r$ are sections of a line drawn through the centre of a record and through a point on the record where the needle is resting at 2-inch, 4-inch & 6-inch radii.

Lines $d - d$ indicate the angle the diaphragm makes with $r - r$. Ideally this should be 90° .

See G. Overstall's article opposite.



Fred Hillebrand with Vera Michelena



Belle Baker

NOTES on FRED HILLEBRAND

and BELLE BAKER

by ALLEN DEBUS

FRED HILLEBRAND (born, Brooklyn, New York, 25th. December, 1893; died New York, N. Y., 15th. September, 1963) was noted as a songwriter, a comedian and an actor. He wrote two operettas, "The Swing Princess" and "Southland" plus a number of songs that achieved moderate popularity ("Please Return my Heart", "I'll Meet You at Duffy Square", "Shake the Hand of the Man", "I Worry 'bout You", etc.). Hillebrand's earliest recordings are two Indestructible cylinders made with Walter van Brunt in 1910 ("Mandy, How Do You Do?", 1326, and "Way Down in Cotton Town", 1370). This mix of a recording personality and stage professional is rare in the U. S. A. for that period, but in this case the recordings are successful. Hillebrand's later records for Edison (1919 - 1920), Emerson (1920 - 1921, with some masters released on Regal under the name of Charles Foster), OKeh (1923) and Decca (1934) reflect the vaudevillian at his prime. Characteristic of the Emerson recordings are the comic monologues he prepared for each song. Although this nonsense material has little meaning for the present day, it does give his records a certain stage presence lacking in other recordings of fifty to sixty years ago. Fred Hillebrand was married to Vera Michelina with whom he appeared in vaudeville.

Photograph from NVA (National Vaudeville Artists) annual book issued in connection with their eighth annual benefit on 11th. May, 1924.

* * * * *
The Talking Machine Review,
19, Glendale Road, Bournemouth BH6 4JA.
All contents copyright

BELLE BAKER (born, New York, 1895; died Los Angeles, 28th. April, 1957) was a vaudeville headliner of the first magnitude. She was one of a group of deep voiced "belters" or "coon shouters" (including Sophie Tucker and Blossom Seeley) who reached stardom in the decade prior to World War I. Although Belle Baker is seen frequently on sheet music covers from 1911 (sample titles: "Texas Prance" of 1911, "This is the Life" of 1914, "He'd Have to Get Under, Get Out and Get Under, to Fix Up His Automobile" of 1913, "When Alexander Takes his Ragtime Band to France" of 1918), she made no recordings until four sides for Pathe in 1919. There were later releases from Victor (1923 - 1925), Brunswick (1927 - 1932, 1937), HMV (1935) and Gala (1940). Although Belle Baker sang much of the most popular music written in the U. S. A. between 1910 and 1940, her records are best left to those who enjoy the heavy and emotional style she performed to perfection. Jack Norworth once told me that following Belle Baker on a vaudeville bill was a difficult assignment. She always closed her act with "Eili, Eili" and the number never seemed to end!

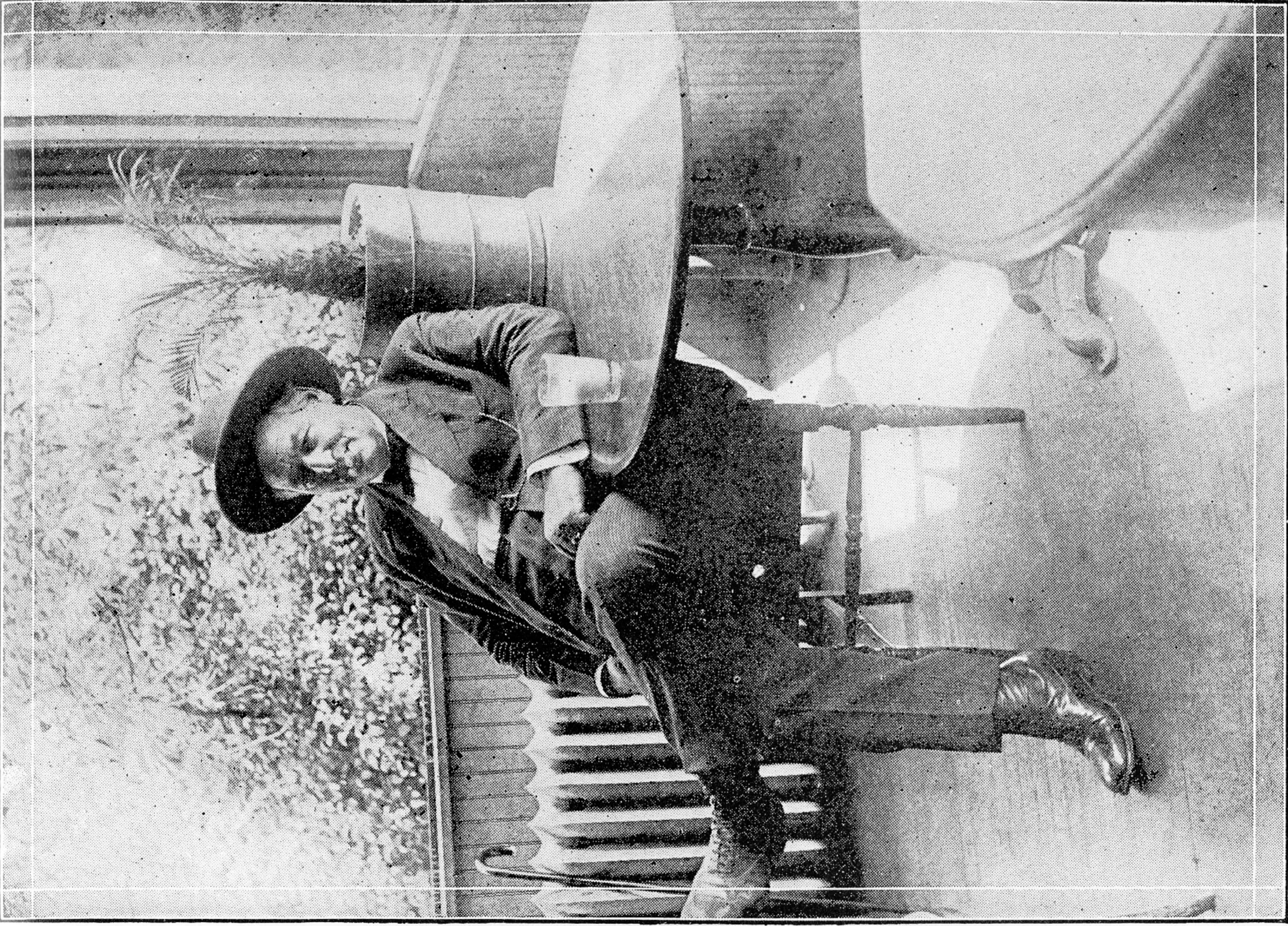
In the late 1940's Belle Baker was signed to star in one company of touring vaudevillians that were to play the major cities, but I missed her show. In any case the experiment was doomed to failure because vaudeville really was dead.

The photograph is a publicity still of c. 1930.

Her HMV recording 'The Continental' is re-issued on World Records SH 245



Marie Sundelius
Soprano
 Swedish soprano, prominent on the American concert stage. Has appeared with the Boston Minneapolis and St. Louis Symphony Orchestras, New York Oratorio Society and many others. Now with the Metropolitan Opera Company.



Cal Stewart
The Original "Uncle Josh"

Photograph & negative by the courtesy of Earl Mathewson.



This remarkable photograph was taken by Peter Morgan. It is of the famous trade mark which is now fixed to the H. M. V. Record Shop in Oxford Street, London. Mr. Morgan's photograph shows the metal sign reflecting, mirror-like, the buildings opposite. The photograph won second prize at a Hendon Camera Club competition, and also the Gold Medal in the Photographic section of the London Borough of Brent Show in September, 1978.